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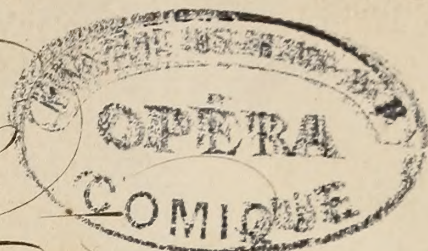


H<sup>00</sup>









# TOREADOR

OU

## L'ACCORD PARFAIT

*Opéra Bouffon en deux Actes*

*Paroles de M.<sup>r</sup> T. Sauvage*

*Musique de*

## ADOLPHE ADAM

*à Mon Ami le Baron Taylor.*

*Représenté pour la 1<sup>ère</sup> fois sur le Théâtre de l'Opéra-Comique  
Le 18 Mai, 1849.*

*Grande Partition, 200.<sup>s</sup>*

*Parties séparées, 200.<sup>s</sup>*

*Ouverture Orchestre, 15.<sup>s</sup>*

PARIS.

*Chez BERNARD LATTE, Boulevard des Italiens N<sup>o</sup> 2.*







# LE TOREADOR.

## PERSONNAGES.


<i>SOPRANO.</i>	<i>TÉNOR.</i>	<i>BASSE ou BARYTON.</i>
<b>CORALINE.</b>	<b>TRACOLIN.</b>	<b>Don BELFLOR.</b>
M <sup>me</sup> UGALDE BEAUCE.	M <sup>r</sup> E. MOCKER.	M <sup>r</sup> BATAILLE.

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*La Scène se passe en Espagne, à Barcelonne.*





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# LE TORÉADOR

Opéra comique en trois actes

MUSIQUE de A. ADAM.

## OUVERTURE.



Petite Flûte. *Allegro.*

Grande Flûte.

Hautbois.

Clarinettes  
en Si b.

Pistons en Si b.

Cors en Mi b

Cors en Si b bas

Bassons.

Trombones.

Triangle.

Violons.

Alto.

Violoncelles.

Contre Basse.

Musical score for the Overture of Le Toréador. The score is written for a full orchestra and includes the following parts:

- Petite Flûte. *Allegro.*
- Grande Flûte.
- Hautbois.
- Clarinettes en Si b.
- Pistons en Si b.
- Cors en Mi b
- Cors en Si b bas
- Bassons.
- Trombones.
- Triangle.
- Violons. *p*
- Alto. *p*
- Violoncelles. *p* avec la C. B.
- Contre Basse. *Pizz.* *arco, p*

The score is written in 2/4 time and begins with a key signature of one flat (B-flat). The tempo is marked *Allegro.* The score is written for a full orchestra and includes the following parts:

*Allegro.*



W

vllle

Pizz *p*

arco >

Pte Flu.

Gde Flu. *ff*

Haut. *ff*

Clar. *ff*

Pistons. *ff*

Cors *ff*

Cors *ff*

Bons *ff*

Tromb. *ff*

W *ff*

vllle *ff*

C.B. *ff*

avec la Pte Flu.

avec le 1<sup>er</sup> V. en B<sup>2</sup>



This page of musical notation, page 5, contains 14 staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The staves are organized into several systems. The first system consists of the top four staves, which feature a variety of musical symbols including notes, rests, and trills. The second system consists of the next four staves, which also feature a variety of musical symbols. The third system consists of the next four staves, which feature a variety of musical symbols. The fourth system consists of the bottom four staves, which feature a variety of musical symbols. The notation is written in a clear, legible style, with notes and rests clearly defined. The page is numbered 5 in the top right corner.



This page of musical notation, page 4, contains 15 staves. The notation is handwritten and includes various musical symbols, clefs, and dynamic markings. The staves are organized into systems, with some staves containing multiple measures of music. The notation includes notes, rests, and dynamic markings such as *vo* and *ff*. The key signature is B-flat major, indicated by two flats (B-flat and E-flat) on the first staff. The time signature is not explicitly shown but appears to be common time (C). The notation is dense and covers the entire page.

Key features of the notation include:

- Staff 1:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 2:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 3:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 4:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 5:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 6:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 7:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 8:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 9:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 10:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 11:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 12:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 13:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 14:** Treble clef, B-flat major key signature. Contains notes and rests.
- Staff 15:** Treble clef, B-flat major key signature. Contains notes and rests.

The notation is dense and covers the entire page. The key signature is B-flat major, indicated by two flats (B-flat and E-flat) on the first staff. The time signature is not explicitly shown but appears to be common time (C). The notation includes notes, rests, and dynamic markings such as *vo* and *ff*. The notation is dense and covers the entire page.



P.<sup>re</sup> Fl<sup>o</sup>

G.<sup>de</sup> Fl<sup>o</sup>.

avec la P.<sup>re</sup> Fl<sup>ute</sup>.

Haut.

Clar.

Pistons.

Cors

Cors

B<sup>ns</sup>

Tromb.

W

Vlle et C.B.

Haut.

Clar.

Cors Si

B<sup>ns</sup>

W

Vlle

C.B.

1<sup>o</sup> Solo.

2<sup>o</sup> Solo.

Solo.

Soli.

pp

pp

pp

pp

pp



6<sup>de</sup> Flu. Solo.

Cors Si.

W

Vlle

C.B.

6<sup>de</sup> Flu.

Cors Si.

W

Vlle

C.B.

Cors Si.

W dim.

Vlle dim.

C.B. dim.

pp

p

p



G<sup>de</sup> Flu.

Cors Sib

W

Vlle

C. Basse.

*p*

G<sup>de</sup> Flu.

Cors Mib

Cors Sib

Tran.

W

Vlle

C.B.

*p*

*pizz.*

*arco.*

*pizz.*

*pizz.*

Avec le 1<sup>er</sup> 8



8 Gde FL.

Cors Mib

Cors Sib

Triangle.

W

Vll et C.B.

Gde FL.

Clar.

Cors Mib

Cors Sib

Bons

Trian.

W

Vll et C.B.

*p*

*arco.*

*arco.*

*arco.*







This page of musical notation is for a 12-part ensemble. The notation is arranged in 12 staves, grouped into four systems of three staves each. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff of each system is marked with a *cresc.* (crescendo) marking. The second staff of each system is marked with a *cresc.* marking. The third staff of each system is marked with a *cresc.* marking. The fourth staff of each system is marked with a *cresc.* marking. The fifth staff of each system is marked with a *cresc.* marking. The sixth staff of each system is marked with a *cresc.* marking. The seventh staff of each system is marked with a *cresc.* marking. The eighth staff of each system is marked with a *cresc.* marking. The ninth staff of each system is marked with a *cresc.* marking. The tenth staff of each system is marked with a *cresc.* marking. The eleventh staff of each system is marked with a *cresc.* marking. The twelfth staff of each system is marked with a *cresc.* marking. The notation also includes the instruction *avec la 1er Violon* (with the 1st Violon) and *avec la C.B.* (with the C.B.).



This page of musical notation is for a large ensemble, likely a symphony or concert band, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music is characterized by dense, fast-moving passages, particularly in the woodwind and string sections, with frequent use of slurs and accents. The dynamic markings are predominantly *ff* (fortissimo), indicating a very loud volume. The score is divided into several systems, with some staves containing rests or specific performance instructions. The overall style is that of a classical or romantic-era orchestral score.

Key features of the notation include:

- Dynamic Markings:** *ff* (fortissimo) is used extensively throughout the score, indicating a very loud volume.
- Rhythmic Complexity:** The music features dense, fast-moving passages, particularly in the woodwind and string sections, with frequent use of slurs and accents.
- Performance Instructions:** Some staves contain specific performance instructions, such as "avec la Pic. Fl." (with the Piccolo Flute) and "avec le 1<sup>er</sup> Violon" (with the 1st Violin).
- Staff Layout:** The score is divided into several systems, with some staves containing rests or specific performance instructions.



avec la 1<sup>re</sup> Flûte

*ff*

avec le 1<sup>er</sup> Violoncelle

avec la C. B.



*Retenu.*

First system of musical notation. The top staff (violin) begins with a whole note (W) and a piano-piano (*pp*) dynamic. It features a series of sixteenth-note runs. The second staff (viola) begins with a piano-piano (*pp*) dynamic and contains a series of half notes. The third staff (cello and double bass, labeled 'Vlle et C.B.') is empty. Both the violin and viola staves include crescendo markings (*cresc.*) indicated by wedge-shaped lines.

Second system of musical notation. The top staff (violin) is marked with a whole note (W) and a diminuendo (*dimin.*) dynamic. It continues with sixteenth-note runs. The second staff (viola) also has a diminuendo (*dimin.*) dynamic and contains half notes. The third staff (cello and double bass, labeled 'Vlle et C.B.') is empty. Both the violin and viola staves include diminuendo markings (*dimin.*) indicated by wedge-shaped lines. The system concludes with a *rall.* (rallentando) marking.

Third system of musical notation. The top staff (violin) begins with a whole note (W) and is marked 'a Tempo.' It features sixteenth-note runs. The second staff (viola) begins with a piano (*p*) dynamic and contains half notes. The third staff (cello and double bass, labeled 'Vlle') begins with a piano (*p*) dynamic and contains half notes. The system includes a *pizz.* (pizzicato) marking for the cello and double bass, and an *arco.* (arco) marking for the violin. The system concludes with a *p* (piano) dynamic marking.



W

vle

Pizz P

arco >

Pte Flu.

Gde Flu. *ff*

Haut. *ff*

Clar. *ff*

Pistons. *ff*

Cors *ff*

Cors *ff*

Bous *ff*

Tr amb. *ff*

W *ff*

vle *ff*

C.B. *ff*

avec la Pte Flu.

avec le 1er Violon 8va Bc







This page of musical notation is for a piano solo, as indicated by the "Solo." marking in the upper right. The score is written for piano (p) and includes a variety of musical notations across multiple staves. The notation includes notes, rests, and dynamic markings such as *p* (piano) and *Solo.* The score is organized into systems, with some staves containing repeated notes or rests, and others featuring more complex melodic lines. The notation is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The page number 16 is visible in the top left corner.

*Solo.*

*p*

avec le 1<sup>er</sup> Violon

avec la C.B.



1<sup>re</sup> Flg.

Haut.

Clar.

Cors Mib

Bous

W

Vlle et C.B.

2<sup>nd</sup> Solo. *p* Solo. *p* *pp* Soli. *pp* Solo. *p* *pp*

Haut.

Clar.

Cors.

Bous

W

Vlle et C.B.



This image shows a page from a musical score, likely for a symphony orchestra. The score is written for several instruments, each on its own staff. The instruments listed are:

- Piccolo Flute (Pte Flû.)**: The top staff, showing a melodic line with various notes and rests.
- Grand Flute (Gde Flû.)**: The second staff, showing a melodic line with various notes and rests.
- Oboe (Haut.)**: The third staff, showing a melodic line with various notes and rests.
- Clarinet (Clar.)**: The fourth staff, showing a melodic line with various notes and rests.
- Horn in B-flat (Cors Mi b.)**: The fifth staff, showing a melodic line with various notes and rests.
- Bassoon (Bassons.)**: The sixth staff, showing a melodic line with various notes and rests.
- Violoncello (vle)**: The bottom staff, showing a melodic line with various notes and rests.

The score includes various musical notations such as notes, rests, and dynamic markings like "pp" (pianissimo). The notation is in a standard musical format, with a key signature of one flat (B-flat) and a time signature of 4/4. The page is numbered "10" in the bottom right corner.



1<sup>re</sup> Flû.  
2<sup>e</sup> Flû.  
Haut.  
Clar.  
Cors  
Cors  
Bous  
Trian.  
W  
vle  
C.B.  
pizz.  
pp  
arco.  
pizz.  
pizz.

Cors  
Cors  
Trian.  
W  
vle et C.B.



Clar.

Cors

Cors

Tran.

W

Vlle et C.B.

*p*

3 3 3 3

arco.

arco.

3 3 3 3

arco.

arco.



*p*

*p*

*p*

*p*

*pp*

avec la 1<sup>re</sup> Fl.

avec la 1<sup>re</sup> Fl.

avec le 1<sup>er</sup> Ven.

avec la C.B.



This page of musical notation, numbered 22, contains 12 staves of music. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The staves are organized into several systems. The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The third system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The sixth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The seventh system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The eighth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The ninth system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The tenth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The eleventh system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The twelfth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "cresc." appears multiple times, indicating a crescendo. The phrase "avec la Pte Fte" appears on the second staff, and "avec la C.B." appears on the eleventh staff. The notation is written in a clear and legible style, typical of a musical score.



This page of a musical score is for a large orchestra, featuring multiple staves with various instruments and dynamic markings. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The instruments and parts include:

- Flute (Fl.)**: The top staff, marked with a treble clef and a key signature of two flats. It features a melodic line with dynamic markings of *ff* (fortissimo) and *f* (forte).
- Clarinet (Cl.)**: The second staff, marked with a treble clef and a key signature of two flats. It is marked with a treble clef and a key signature of two flats. It features a melodic line with dynamic markings of *ff* and *f*.
- Violin I (Vn. I)**: The third staff, marked with a treble clef and a key signature of two flats. It features a melodic line with dynamic markings of *ff* and *f*.
- Violin II (Vn. II)**: The fourth staff, marked with a treble clef and a key signature of two flats. It features a melodic line with dynamic markings of *ff* and *f*.
- Viola (Va.)**: The fifth staff, marked with a treble clef and a key signature of two flats. It features a melodic line with dynamic markings of *ff* and *f*.
- Cello (Vcl.)**: The sixth staff, marked with a bass clef and a key signature of two flats. It features a melodic line with dynamic markings of *ff* and *f*.
- Double Bass (Cb.)**: The seventh staff, marked with a bass clef and a key signature of two flats. It features a melodic line with dynamic markings of *ff* and *f*.
- Woodwinds**: The eighth and ninth staves, marked with a treble clef and a key signature of two flats. They feature a melodic line with dynamic markings of *ff* and *f*.
- Brass**: The tenth and eleventh staves, marked with a treble clef and a key signature of two flats. They feature a melodic line with dynamic markings of *ff* and *f*.
- Percussion**: The twelfth staff, marked with a treble clef and a key signature of two flats. It features a melodic line with dynamic markings of *ff* and *f*.

The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), and *fz* (forzando). The notation includes a variety of musical symbols, including notes, rests, and accidentals. The page is numbered 10 in the bottom right corner.



This page of musical notation is for a large ensemble, featuring 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" and "8va".

The first seven staves are grouped together, likely representing a woodwind or string section. The eighth staff is a single staff, possibly for a soloist or a specific instrument. The ninth and tenth staves are marked "avec le 1<sup>er</sup> Violon" (with the 1st Violin) and "avec la C.B." (with the Cello/Bass), indicating they are part of the string section. The eleventh and twelfth staves are also marked "avec la C.B.", suggesting they are part of the string section.

The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" and "8va".



This page contains a handwritten musical score for a multi-staff instrument, likely a piano. The score is written on 14 staves, organized into two systems of seven staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures (one flat), time signatures (2/4), and dynamic markings like *ff* (fortissimo). The music features a mix of melodic lines and block chords. In the upper system, the second and third staves are labeled "avec la P<sup>te</sup> Fl<sup>e</sup>". The lower system begins with a measure marked with the number "8". The handwriting is in dark ink on aged, slightly yellowed paper.



26

avec la 1<sup>re</sup> Fl<sup>e</sup>

avec le 1<sup>er</sup> V<sup>on</sup> 8<sup>a</sup> Ba

8

avec le 1<sup>er</sup> V<sup>on</sup> 8<sup>a</sup> Ba



27

Handwritten musical score on a single page, numbered 27 in the top right corner. The score is written on 15 staves, organized into three systems of five staves each. The notation is in a historical style, featuring various clefs (treble, alto, and bass clefs with one or two flats), notes, rests, and dynamic markings. The first staff of the first system begins with the instruction "avec la Pie Pie". The notation includes many beamed notes, suggesting rapid passages or tremolos. The paper is aged and shows some staining and wear along the edges.



This page contains a handwritten musical score on 11 staves. The notation is in a historical style, likely from the 18th or 19th century. The staves are organized into two systems of five staves each. The first system (staves 1-5) includes a treble clef staff, a staff with a double bar line, a staff with a treble clef and a 'C' time signature, a staff with a treble clef and a 'C' time signature, and a bass clef staff. The second system (staves 6-10) includes a treble clef staff, a staff with a double bar line, a staff with a treble clef and a 'C' time signature, a staff with a treble clef and a 'C' time signature, and a bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered '28' in the top left corner.



# INTRODUCTION.

29

Andantino.

solo.

Flutes.

Hautbois.

Clarinettes  
en Ut.

Violons.

Alto.

Violoncelle.

Contre Basse.

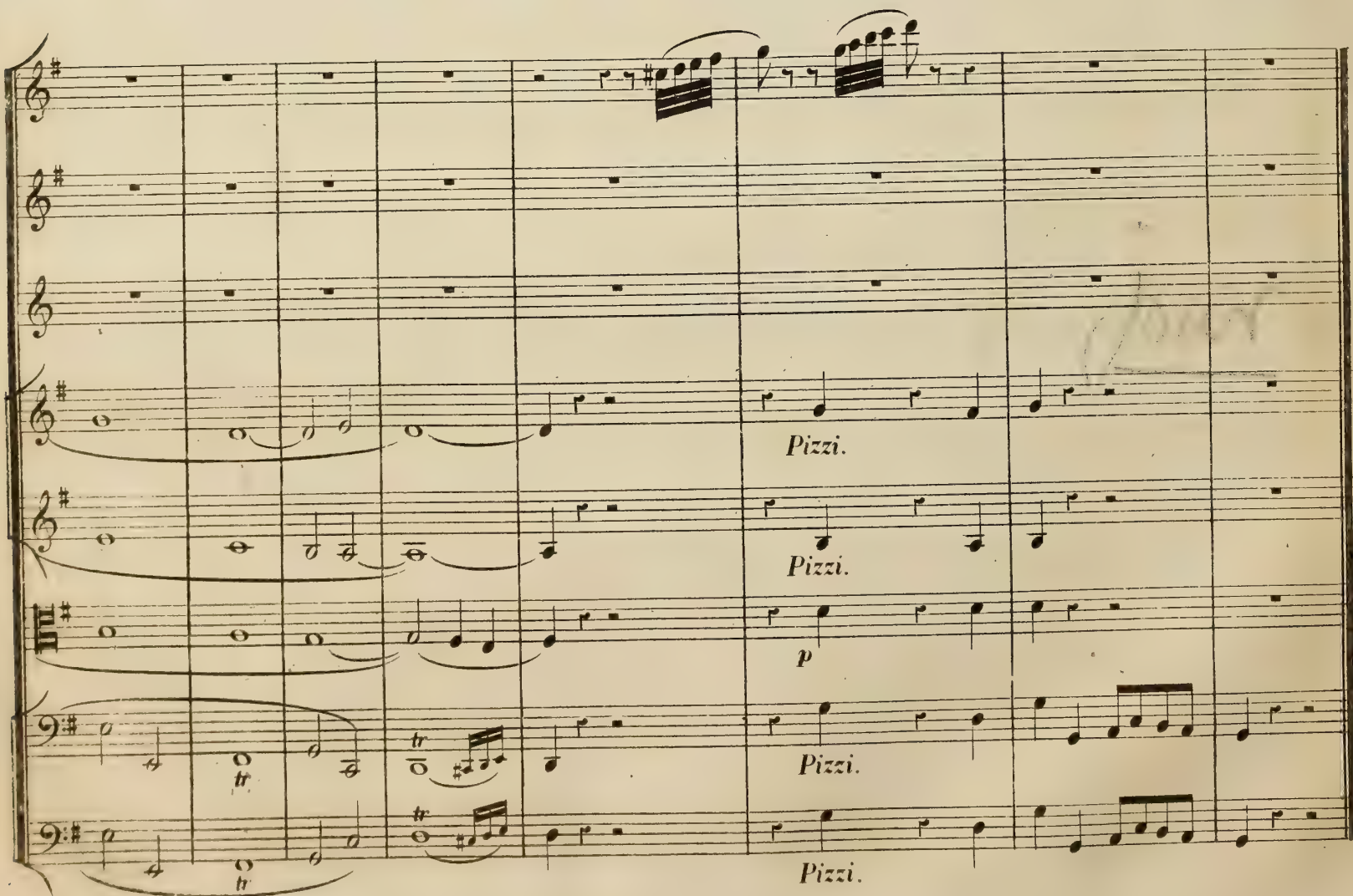
Andantino.

The musical score is written for a full orchestra. The top system includes staves for Flutes, Hautbois, Clarinettes en Ut, Violons, Alto, Violoncelle, and Contre Basse. The tempo is marked 'Andantino.' and the key signature has one sharp (F#). The bottom system continues the orchestration with additional staves. Dynamic markings include 'p' (piano), 'pp' (pianissimo), and 'tr' (trill). The score is divided into measures by vertical bar lines.





First system of a musical score, featuring eight staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one sharp (F#). The music includes various melodic lines, rests, and dynamic markings. The word "Pizz." appears on the sixth staff, and "arco." appears on the seventh and eighth staves. A trill (tr) is marked on the seventh staff. The word "avec la C.B." is written above the sixth staff. The word "p" (piano) is written below the fourth and fifth staves.



Second system of a musical score, featuring eight staves. The top four staves are in treble clef with a key signature of one sharp (F#). The bottom four staves are in bass clef with a key signature of one sharp (F#). The music includes various melodic lines, rests, and dynamic markings. The word "Pizz." appears on the fourth, fifth, sixth, and seventh staves. The word "p" (piano) is written below the sixth staff. The word "arco." appears on the seventh and eighth staves. A trill (tr) is marked on the seventh staff. The word "avec la C.B." is written above the sixth staff.



SCÈNE ET COUPLETS.

Flute sur le théâtre.

Vous

CORALINE.

Vclle et C.B.

longue tenue.

*tr*

*rall*

(Parlé.)

Semble former un sens malin résultat de ce choix habile.

Andantino.

Flu. sur le théâtre.

Flutes.

Hautbois.

Clarinettes.  
en Si.

Pistons en Si b.

Cors en La b.

Cors en Mi b.

Bassons.

Trombones.

Timbales Lab Si b.

Violons.

Alto.

CORALINE.

Violoncelle.

Contre Basse.

Andantino.

Pizz. *p*

avec le 1<sup>er</sup> Violon

(Parlé.) C'est de l'amant jaloux.

Tan-dis que tout sommeil - le dans l'ombre de la

Pizz. *p*

Andantino.

Pizz.



Flu. sur le théâtre.

un peu plus animé.

nuit l'amour qui me con-duit. l'amour qui tou-jours veille me dit tout bas

un peu plus animé.

Andantino.

Reveille-  
 vous belle endor-mie reveillez vous voici le jour Charmante Ga-bri-

Andantino.

Andante.

(Parlé)  
 c'est comme s'il soufflait  
 Charmante Coraline, on comprend  
 -el-le per-cé de mil-le dards.

bon! à présent, c'est le tableau parlant  
 le duo de Pierrot avec sa Colombine.

Andante.



C'est une déclaration Tout cela très bien se devine!  
 délicieuse invention.

je bru-le - rai d'une ardeur é - ter - nel - le

*pp*

*Allegro.*

jus qu'au tom - beau je te se - rai fi - de - le j'en at - tes - tes les Dieux.

*Allegro.*

Battu. Battu. Battu.

Dans les gar des fran çai - ses j'avais un amou - reux frin - gant.

Battu.

*ff* (dialogue)

(Réplique)

un billet? dois-je  
 lire, ou me mettre  
 en colère?



on ne mettra en scène

Andante appassionato.

COUPLETS.

avec le 1<sup>er</sup> Violoncelle

Haut. *mf*

Clar. *p*

Pistons en Sib.

Cors Lab. *p*

Cors Mi b.

Bassons. *p*

Tromb. *pp*

Timb.

W. *mf*

CORA.

Vlle. *mf*

C. Basse. *p*

*cresce e accelerando.*

*cresce e accelerando.*

*cresce e accelerando.*

*cresce e accelerando.*

*cresce e accelerando.*

*cresce e accelerando.*

*cresce e accelerando.*

*cresce e accelerando.*

*cresce e accelerando.*

*cresce e accelerando.*

*cresce e accelerando.*

Andante appassionato.



a Tempo.



*f* rall. molto.  
*f* rall. molto.  
*f* rall. molto.  
*f* rall. molto.  
*f* rall.  
*f* rall.  
*f* rall.  
*f* rall.  
*f* rall.

a Tempo.

*f* rall. molto. *pp*  
*f* rall. *pp*  
*f* rall. *pp*

1<sup>er</sup> COUPLET. (avec emphase)

2<sup>d</sup> COUPLET.

Je tremble et dou - te  
 L' recevoir le - re - ce - voir?  
 Ici que dois - je  
 deman - de - té - mé -

avec la C. Basse.

a Tempo.



1<sup>er</sup> cl.  
 fai - re, amour de voir pour vous mettre d'accord qu'en ai-je hélas un guide qui m'éclairé mais je suis  
 2<sup>d</sup> cl.  
 rai - re de re-fu-ser je dois fai-re ef-fort mais c'est fo-li-e afin de se dis-trai-re mon cher é-



[illegible]



Flu.

Haut.

Clar.

Cors Mi b.

Bons

W.

CORA

maristrompeurset ja loux d'un sort fatal presque tous si vous subissez les coups ne nous accusez pas nous

Vlle et C.B.

Cors Sib.

Cors Mi b.

W.

arco.

arco.

aimablesten dres et doux soupirant à nos ge-noux soupirant à nos genoux toujours bons et loyaux époux

Vlle et C.B.

arco.

rall.

rall.



a Tempo.

59

Flu. *pp*

Clar. *pp*

Cors. *pp*

Cors. *pp*

W. a Tempo. *pp*

Pizz. *Pizz.*

Vie et C. B. *a Tempo. Pizz.*

que ne restez vous chez vous, que ne restez vous chez vous, volages époux trompeurs ou ja-loux volages é-

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

-poux du sort voulez vous éviter les coups voulez vous éviter les coups que ne restez vous chez vous, que ne restez vous chez vous

*cresc.* *dim.* *pp*



chez vous chez vous chez vous ah! qu'en ne restez vous chez vous.

Dynamic markings: *ff*, *arco*, *pp*.

Dynamic markings: *pp*, *Pizz.*.







Flutes.

Clarinettes.  
en Si b.

Violons.

Alto.

CORALINE.

Violoncelle.

Violoncelle.

Allegro.

pp

pp

Allegro.

ppp

ppp

ppp

ppp

On parle:

avec la C. Basse

Pizz.

Allegro.

pp

Flûte sur le théâtre.

Flu.

W.

V.

C.

CORA.

Arco.

*Réplique: il est à la réplique et mon billet s'élance.*



Je ne veux pas de mal à ce pauvre homme:

N° 2.

43

TRIO.

Maestoso allegro non troppo.

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes.  
en Si.

Cornets.  
en Si.

Cors en Fa

Cors en Si bas

Bassons.

Trombones.

Triangle.

Violons.

Altos.

CORALINE.

TRACOLIN.

BELFLOR.

Violoncelle.

Contre Basse

Unis.

il se pourrait c'est lui c'est Tracolin.

La voi là là la voilà

Le voi

Unis.

Maestoso allegro non troppo.

pp

ff

p



44

Unis.

ff

pp

Soli.

pp

Solo.

arco.

pizz.

arco.

ff

p

arco.

pizz.

arco.

ff

p

arco.

pizz.

arco.

ff

p

la la

levoilà

quevent di \_ re ce \_ la quevent di \_ re ce \_ la

quel bonheur jesus là

quel bon

m'y voi là ah!

m'yvoilà

ah! je mesens mieux là.

Unis

arco.

pizz.

arco.

pizz.

ff

p



[illegible]



Musical score for piano and voice. The score consists of 14 staves. The first 10 staves are for piano accompaniment, and the last 4 are for a vocal line. The music is in 3/4 time and features various dynamics like *pp*, *p*, and *arco*. The lyrics are in French and include "le voi-là", "la voi-là", and "moi je me sens bien mieux là".

Dynamics: *pp*, *p*, *arco*, *pizz.*

Lyrics:
   
 le voi-là la le voi-là le voi-là le voi-là
   
 la voi-là la voi-là la voi-là la voi-là
   
 moi je me sens bien mieux là moi je me sens bien mieux là je me sens bien mieux là je me sens bien mieux là



Musical score for a string quartet and voice, page 47. The score features five staves: four for strings (Violin I, Violin II, Viola, Cello/Double Bass) and one for voice. The music is in 3/4 time with a key signature of one flat (B-flat). The first system shows the strings playing a sustained chord of F major (F, A, C, F) marked *pp* (pianissimo). The second system introduces the voice melody with the lyrics "là que vent di-re cela". The third system continues the voice melody with "quel bonheur j'esens là". The fourth system concludes with "je me sens bien mieux là je me sens bien mieux". The score includes various musical notations such as slurs, ties, and dynamic markings like *cres.* (crescendo), *pizz.* (pizzicato), and *arco.* (arco). The bottom staff has a double bar line with a repeat sign.



a Tempo.

Musical score for a vocal and piano piece, page 48. The score features multiple staves with complex piano accompaniment and a vocal line. Dynamics include *ff*, *pp*, *p*, and *cres.*. The tempo is marked *a Tempo.* at the top right and bottom right. The vocal line includes French lyrics.

la que veut di-re ce - la que veut di - re ce - la le voi - la la l-voi - la la  
 la quel bonheur je sens là quel bon- heur je sens là la voi - là là l-voi - là la  
 la je me sens bien mieux là je me sens bien mieux là m'y voi - là là m'y voi - là la  
 Unis.

Musical score for a vocal and piano piece, page 48. The score features multiple staves with complex piano accompaniment and a vocal line. Dynamics include *ff*, *pp*, *p*, and *cres.*. The tempo is marked *a Tempo.* at the top right and bottom right. The vocal line includes French lyrics.



All.<sup>o</sup> moderato.

P<sup>te</sup> et G<sup>de</sup> Flûte.

Hautb. *pp*

Clar. *pp*

Cors *pp*

Coraline.

V<sup>lle</sup> et C. B. *pp*

quel bruit viens-je d'en-ten-dre que s'est-il donc pas-sé, ce cri qui l'a pous-sé?

P<sup>te</sup> et G<sup>de</sup> Flûte

Hautb.

Clar.

Cors *pp*

Bassons. *pp*

Tracolin. *pp*

Belflor.

V<sup>lle</sup> et C. B. *pp*

l'homme que j'ai bles-sé il croyais me sur-prendre moi je l'ai terras-sé. légèrement trois

chez vous rien de cas-sé.



This musical score is for a scene featuring two characters, Coraline and Unis. The score is written for a large ensemble, with multiple staves for each character. Coraline's part is in the upper staves, and Unis's part is in the lower staves. The music is in a key with one flat (B-flat) and a common time signature. Coraline's lyrics are: "quelle paleur mortelle", "vous tremblez", "vous trem", "tous vos traits sont défaits", and "moi jamais". Unis's lyrics are: "se.", "hein?", and "moi jamais". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano). There are also some markings that look like "Coraline." and "Unis." at the beginning of their respective parts.

Coraline .

quelle paleur mortelle

vous tremblez

vous trem

tous vos traits sont défaits

se.

hein?

moi jamais

Unis .



- blez  
 jamais?  
 jamais? ja- mais? ja- mais?  
 jamais. jamais. jamais.  
 jamais que quand il gè- le  
 attendez atten- dez un pen d'au un pen



The musical score is written for a large ensemble, consisting of 12 staves. The top 8 staves are for woodwinds and strings, and the bottom 4 staves are for voices and basso continuo. The music is in 2/4 time and includes various dynamic markings such as *ff*, *fp*, and *pp*. The lyrics are in French and describe a scene of fear and courage.

The lyrics for the voices are:

d'eau après la peur  
 de grâ-ce la peur la peur moi dont l'au-da-ce a vu cent fois en fa-ce les cornes d'un tau-reau  
 ah! quel courage ex-

The dynamic markings for the woodwinds and strings are:

*ff* *fp* *fp* *ff* *pp* *fp* *fp*  
*ff* *fp* *fp* *ff* *pp* *fp* *fp*  
*ff* *fp* *fp* *ff* *pp* *fp* *fp*  
*ff* *fp* *fp* *ff* *pp* *fp* *fp*



Musical score for a symphony orchestra and vocal soloist. The score is on page 33 and features multiple staves for woodwinds, strings, and a vocal line. Dynamics include *ff*, *pp*, and *f*. The vocal line has French lyrics.

trê me ah! quel courage ex trê me je comprends le pro blême il se ras elui mê me

apportez us plu tôt apportez moi plu

Musical notation includes staves for woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and a vocal line. Dynamics include *ff*, *pp*, and *f*. The vocal line has French lyrics.



*rall: suivez la voix.*

*pp*  
*rall:*

*pp*  
*rall:*

*pp*  
*rall:*

tôt du Kérés du Port on voit là ce qu'il faut du Kérés c'est plus chaud apportez au plus tôt du Kérés c'est plus

*rall:*

V<sup>lle</sup> et C. B.  
*rall:*

**Allegro.**  
Cornets.

1<sup>rs</sup> Cors en Fa.

Bassons.

Tromb.

chaud

vi-ve la bou - teil - le vi-ve la bou - teil - le le vin fait mer - veil - le

V<sup>lle</sup> et C. B.



**Cornets.**

**1<sup>rs</sup> Cors en Fa.**

**Bassons.**

**Trombones.**

**Belflor.**

il ra\_nimeé veil - le levin fait mer veil - le il ra\_nimeé veil - le et du plus pol - tron et du plus pol -

**Velle et G. B.**

Triangle. a Tempo.

Tracolin.

Belflor. *rall:*

Velle et C.B.

vi - ve la bou - teil - le vi - ve la bou - teil - le

- tron il fait un la - ron

a Tempo.



G<sup>de</sup> Flûte.

Hautb:

Triangle:

Soli.

pp

pp

Tracolin.

qui ra\_nîmée veil le et du plus grand pol - tron du plus grand pol - tron fait un fan\_fa - ron du plus grand pol

V<sup>elle</sup> et C. B.G<sup>de</sup> Flûte.

Hautb:

Clar:

Bassons.

Triangle.

Tracolin.

- tron fait un fan\_fa - ron du plus grand pol - tron fait un fan\_fa - ron du plus grand pol - tron fait un fan\_fa - ron

V<sup>elle</sup> et C. B.

p

pizz.

pizz.

p

pizz.



G<sup>de</sup> Flûte.

Hautb:

Clar:

Bass:

Triangle.

*pp*

*p*

Coraline..

oui c'est la bon teil - le    oui c'est la bon teil - le    le jus de la treil -

Velle et C.B.

Clar:

Bass:

Triangle.

Coraline.

le oui c'est la bon teil - le    qui ra - nime é - veil - le    et du plus grand pol -

Velle et C.B.



*rall:* *rall:*

*rall:* *rall:*

*rall:* *rall:*

*rall:* *rall:*

- tron fait un fan - fa - ron du plus grand pol - tron fait un fan fa - ron ah!

V<sup>elle</sup> et C.B.

*rall:*

**a Tempo.**

Hautb.

Clar.

1<sup>ers</sup> Cors en Fa.

Triangle.

Coraline.

Tracolin.

donnez u - ne bou - teil - le le vin fait mer - veille - il fe - rait d'un pol - tron le plus grand fan - fa -

Belflor

donnez n - ne bou - teil - le le vin fait mer - veil - le sou - dain d'un pol - tron il fait un franc la -

V<sup>elle</sup> et C.B.

**a Tempo.**



The musical score is written for four staves. The first staff (top) is in treble clef with a key signature of one flat (B-flat). The second staff is in treble clef with a key signature of one sharp (F-sharp). The third staff is in treble clef with a key signature of one sharp (F-sharp). The fourth staff (bottom) is in bass clef with a key signature of one flat (B-flat). The music consists of various notes, rests, and dynamic markings. A 'p' (piano) marking is present in the fourth staff. A 'pizz.' (pizzicato) marking is present in the bottom staff. The lyrics are written below the staves.

Lyrics:  
 - ron il fe - rait d'un pel - tron le plus grand fan - fa - ron  
 - ron oui sou - dain d'un pel - tron il fait un fan - fa - ron ô char - man - te bou - teil  
 Unis.  
 jus di  
 le jus di  
 arco  
 pizz.



This page of musical notation is for a piece titled "Le jus de la treille". The score is written for a large ensemble, including multiple staves for voices and instruments. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with "pp" (pianissimo). The lyrics are in French: "vin de la treille", "le jus de la treille", "le jus di vin de la treille".



The musical score is written on 18 staves. The first three staves are vocal parts, each beginning with a treble clef and a key signature of one flat (B-flat). The fourth staff is a piano accompaniment part, starting with a treble clef and a key signature of one sharp (F-sharp). The fifth staff is another piano accompaniment part, starting with a bass clef and a key signature of one sharp (F-sharp). The sixth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The seventh staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The eighth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The ninth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The tenth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The eleventh staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The twelfth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The thirteenth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The fourteenth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The fifteenth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The sixteenth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The seventeenth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat). The eighteenth staff is a piano accompaniment part, starting with a bass clef and a key signature of one flat (B-flat).

The score includes several dynamic markings: *dim.* (diminuendo) appears on the fourth, fifth, and sixteenth staves. *pizz.* (pizzicato) is marked at the bottom of the page. The lyrics are written in French and are repeated across the bottom of the score.

le oui sou - dain d'un pol - tron il fait un fan - fa - ron oui sou - dain d'un pol -  
 le oui sou - dain d'un pol - tron il fait un fan - fa - ron oui sou - dain d'un pol -  
 Unis.



This is a page from a musical score, likely for a string quartet or a similar ensemble. The score is written on multiple staves, with some staves containing vocal lines and others containing instrumental accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "cres." (crescendo). The score is organized into measures, with some measures containing multiple staves of music. The overall style is that of a classical musical score, with a focus on the interplay between the different instruments and voices.



This page contains a musical score for a piano, likely from a 19th-century French opera. The score is written for multiple instruments, including strings and woodwinds, as indicated by the various staves and clefs. The notation includes complex rhythmic patterns, trills, and dynamic markings such as *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *cres.* (crescendo). The lyrics are in French and are written below the vocal staves.

The lyrics on this page are:

- trainous ré - veil - le oui le bon vin cejus di - vin ban - nit le noir cha - grin il nous mettous en - trainous ré -  
 nous ré - veil - le le bon vin jus di - vin oui le bon vin cejus di - vin - nous ré -  
 - train nous ré - veil - le le bon vin jus di - vin ban - nit le noir cha - grin il nous mettous en - train nous ré -

The page is numbered 71 on the left and 63 on the right. The musical notation is dense and includes many accidentals and slurs.



64 75

veil - lenous ré - veil - lenous ré - veil - le nous ré - veil

Unis.



Plus lent.

The musical score is written for a large ensemble, including vocal soloists and a chorus. The score is divided into two main sections. The first section, marked "Plus lent.", features a complex rhythmic pattern of sixteenth and thirty-second notes in the instrumental parts, while the vocal parts have a more melodic line. The second section, also marked "Plus lent.", features a more melodic instrumental accompaniment. The vocal parts include lyrics in French, and the chorus part is marked "Unis.".

le  
le  
le  
Unis.

Plus lent.  
*p*  
sur cette af - fai - re  
il faut se

Plus lent.  
*pp*



Belflor.

tai - re oui le mys - tè - re est né - ces - sai - re vous en - ten - dez vous compre - nez

Velle et C.B.

Tracolin.

oui le mys - tère est né - ces - sai - re sur cette af - faire il faut se - taire il faut se - taire il faut se - taire il faut se - taire

Velle

Coraline.

l'on en - tend l'on com - prend l'on en - tend l'on en - tend, on com - prend

Tracolin.

tai - re vous en - ten - dez vous compre - nez vous en - ten - dez vous compre - nez vous en - ten - dez

Velle



a Tempo.

The musical score is divided into two main sections. The top section consists of eight staves, each containing a series of rests, suggesting a long-held chord or a specific instrumental texture. The final measure of this section is marked with a fortissimo (*ff*) dynamic. The bottom section features vocal staves with lyrics and piano accompaniment. The lyrics are: "prend oui l'on com - prend", "- dez vous com - pre nez vous en - ten - dez vous com - pre nez vous en - ten - dez en - ten - dez compre - nez". The piano accompaniment includes various markings such as *rall.* (rallentando), *ff* (fortissimo), *pizz.* (pizzicato), *p* (piano), and *pp* (pianissimo). The tempo is marked "a Tempo." at the beginning and end of the section.



G<sup>de</sup> Flûte. *pp*

Hautb: *pp*

Clar:

Bass:

Triangle.

*p*

Coraline..

oui c'est la bou - teil - le    oui c'est la bou - teil - le    le jus de la treil -

Velle et C.B.

Clar:

Bass:

Triangle.

Coraline.

le oui c'est la bou - teil - le    qui ra - nine é - veil - le    et du plus grand pol -

Velle et C.B.



*rall:* *rall:* *rall:* *rall:* *rall:* *rall:*

- tron fait un fan - fa - ron du plus grand pol - tron fait un fan fa - ron ah!

V<sup>lle</sup> et C.B.

*a Tempo.*

Hautb.

Clar.

1<sup>rs</sup> Cors en Fa.

Triangle.

Coraline.

Tracolin.

donnez u - ne bou - teil - le le vin fait mer - veille - il fe - rait d'un pol - tron le plus grand fan - fa -

Belflor

donnez u - ne bou - teil - le le vin fait mer - veil - le sou - dain d'un pol - tron il fait un franc la -

V<sup>lle</sup> et C.B.

*a Tempo.*



ron il fe - rait d'un pol - tron le plus grand fan - fa - ron

ô char - mante bou - teil

le jus di

Unis.

pizz.



This page contains a musical score for a piece titled "Le jus de la treille". The score is written for multiple staves, including vocal parts and piano accompaniment. The lyrics are: "vin de la treille le jus de la treille le jus de la treille". The notation includes various musical symbols such as notes, rests, and dynamic markings like "pp".



le oui sou - dain d'un pol - tron il fait un fan - fa - ronoui sou - dain d'un pol -  
le oui sou - dain d'un pol - tron il fait un fan - fa - ronoui sou - dain d'un pol -  
Unis.

*dim.*

*pizz.*



[illegible]



This page contains musical notation for a scene. The notation is arranged in two systems of staves. The top system includes vocal parts and piano accompaniment. The bottom system includes vocal parts and piano accompaniment. The lyrics are in French.

**Lyrics:**  
 trainous ré - veil - le ou le bon vin ce jus di - vin ban - nit le noir cha - grin il nous met tous en - train nous ré -  
 nous ré - veil - le le bon vin jus di - vin ou le bon vin ce jus di - vin nous ré -  
 train nous ré - veil - le le bon vin jus di - vin ban - nit le noir cha - grin il nous met tous en - train nous ré -

**Dynamics and Performance Markings:**  
 ff (fortissimo), p (piano), pp (pianissimo), cres. (crescendo), tr (trill).



veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -

veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -

veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -

Unis.

The musical score is written for a choir and orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass staves, with lyrics in French. The instrumental parts (Violins I, Violins II, Violas, Cellos, Double Basses) are written in their respective staves. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings. The lyrics are: "veil - lenous ré - veil - lenous ré - veil - le nous ré - veil -". The word "Unis." appears at the bottom of the vocal parts.



*Serres*

This page of musical notation, numbered 76, is a score for a piece titled "Serres". It features a complex arrangement of staves. The top section includes a vocal line and several instrumental parts, with a "Unis." (Unison) marking. The middle section contains a "Col Flûte" (Flute) part. The bottom section includes a vocal line with the lyrics "le" and another "Unis." marking. The notation is dense, with many notes and rests, and includes various musical symbols such as clefs, key signatures, and dynamic markings.

Unis.

Col Flûte

le

le

le

Unis.



Allegro.

AIR.

L'habit d'un franc mauvais sujet

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes.  
en Ut.Trompettes.  
en Ut.

Cors en Ut.

Cors en Fa.

Bassons.

Trombones.

Violons.

Altos.

BELFLOR.

Violoncelles.

Contre Basses.

The musical score is written for a full orchestra and a soloist named BELFLOR. The tempo is marked 'Allegro.' and the key signature has one flat (B-flat). The score is divided into two systems. The first system includes staves for Petite Flûte, Grande Flûte (with the instruction 'avec la 1<sup>re</sup> Flûte'), Hautbois, Clarinettes en Ut, Trompettes en Ut, Cors en Ut, Cors en Fa, Bassons, Trombones, Violons, Altos, and BELFLOR. The second system includes staves for Violoncelles and Contre Basses. The score features various musical notations including treble and bass clefs, time signatures, dynamic markings (ff, f, p), articulation marks (tr, accents), and repeat signs. The BELFLOR part is written in a single staff with a bass clef and a key signature change to two flats (B-flat and E-flat) in the second system.



This page of a musical score contains the following elements:

- Staves:** The score is arranged in systems of staves. The top system includes staves for the first flute (1<sup>re</sup> Flûte) and the oboe (Hautb). The middle section contains several staves for woodwinds and strings, with dynamic markings of *pp* (pianissimo) and *p* (piano).
- Lyrics:** The bottom section of the page features the lyrics: "Oui la vi - e, oui la vi - e, oui la vi - e n'est jo - li - e, n'est jo - li - e qu'embel". Below this, the word "Unis" is written, followed by a double bar line and a repeat sign.
- Notation:** The score includes various musical notations such as notes, rests, and dynamic markings. The bottom section also includes a bass line with a *pp* marking.



*a tempo.*

*rall.* *pp* *cres.*

avec la 1<sup>re</sup> Flûte

*rall.* *pp* *cres.* *f*

*rall.* *pp* *cres.*

*rall.* *pp* *cres.* *f* *pp*

*rall.* *pp* *cres.* *pp*

*rall.* *pp* *cres.* *pp*

*rall.* *pp* *cres.* *pp*

*a tempo.*

*rall.* *pp* *a tempo.* *cres.*

*rall.* *pp* *a tempo.* *cres.*

*rall.* *pp* *a tempo.* *cres.*

*rall.* *pp* *a tempo.* *cres.*

li - e qu'embel li - e par les a - mours et la fem - me sur mon â - me, oui la femme sur mon â -

Enis

*rall.* *a tempo.* *cres.*

*pp*



Hautb. *pp*

Cors. *pp*

Bass. *pp*

Vous *pp*

Bel. *pp*

me est la flamme, est la flamme de nos beaux

*ral. ad lib.*

Vlle et C-B. *p*

P<sup>le</sup> et G<sup>de</sup> Fl. *pp*

Hautb. *pp*

Cla. *pp*

*a tempo.*

Cors. *pp*

Bass. *pp*

*a tempo.*

Vous *a tempo.*

Bel. *a tempo.*

jours, oui la fem - me, sur mon â - me, est la flamme des beaux jours oui la fem - me, sur mon â - me, est la

*pizz.*

Vlle et C-B.



flamme des beaux jours non, non, non, non la vi - e non la vi - e non la vi - e n'est po -

Unis

arco.



avec la 1<sup>re</sup> Flûte

*ff*

*f* Suivez.

*ff*

*f* avec le Hautb.

*f* Suivez.

*ff*

*f* Suivez.

*ff*

*f* Suivez.

*ff*

*f* Suivez.

*ff*

*f* Suivez.

*ff*

li - e, n'est jo - li - - e qu'em - bel - li - - e, em - bel - li - e par les a - mours

Unis

*f* Suivez.

*ff*



And.<sup>e</sup> sostenuto.

avec la P<sup>te</sup> Fl

avec le Hautb

pp

pp

pp

pp

And.<sup>e</sup> sostenuto.

pp

pp

pp

And.<sup>e</sup> sostenuto.

En-jo leur

Unis

piz.

arco.

pp



Cors.

Bas.

Viol. V<sup>ns</sup>

Bel.

leur si - tot que je sou - pi - re à l'in - tant moi j'at - ti - re le regard ou le regard et le

V<sup>le</sup> et C-B.

arco.

pizz.

pizz.

Hautb.

Cla.

Cors.

Bas.

Viol. V<sup>ns</sup>

Bel.

œur nul - le bel - le n'est re - bel - le, ma prunel - le é - tin - cel - le en sor - cel - le a - do - rable adorable van -

V<sup>le</sup> et C-B.

arco.

pizz.

arco.



Cl.

Cors.

Bas.

Vns. *cres.* *dim.*

Bel.

-rien, je suis un vrai magi-ci en je suis un vrai magici en, je suis un vrai magi-ci en l'oeil ardent, la bouche fraîche, belles dents un teint de

Vle et C-B. *dim.* *pizz.*

Cla.

Cors en Ut.

Bas.

Vns.

Bel.

pêche dameret et coquet et muguet muguet et surtout fort discret et qui donc et qui donc me résis - te -

Vle et C-B. *pizz.* *arco.* *p.*



The musical score is written for a full orchestra and a vocal soloist. The orchestration includes strings, woodwinds, and brass. The vocal part is written in a single staff at the bottom. The music is in B-flat major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *arco.*.

The lyrics for the vocal part are:

-rait et qui donc, et qui donc, et qui donc et qui donc me résisterait, et qui donc me résiste rait.

The word *Unis* is written below the vocal staff, indicating a unison section. The word *arco.* is written below the string staves, indicating that the strings are to be played *arco* (with the bow).



Allegro.

V<sup>ns</sup> *pp*

Allegro.

Bel. *pp*

Get te charman te voi si ne à la mi ne si lu ti ne, à la mi ne si lu ti ne voi là que son cœur est

V et C-B *pp*

1<sup>re</sup> Fl.

2<sup>e</sup> Fl.

Hautb.

Cl.

Tromp.

Cors.

Bas.

Tromb.

Vus

Bel.

pris je vins, je vis, je vain quis n'êtes vous pas, mon cher, de mon a

V<sup>le</sup> et C-B.



p  
 avec la P<sup>te</sup> Fl // avec la P<sup>te</sup> Fl //  
 p  
 p  
 p  
 pp  
 a tempo.  
 pp  
 a tempo.  
 pp  
 a tempo.  
 pp  
 a tempo.  
 rall.  
 vis non la vi - e, non la vi - e, non la vi - e n'est jo - li - e, n'est jo - li - e qu'embel li - e, embel -  
 Enis // // // // //  
 pp



[illegible]



avec la P. Fl. // // // // //

avec le Hautb. // // // // //

avec le Hautb. // // // // //

*rall.*

flamme des beaux jours...

Unis // // // // //



*2<sup>e</sup> ton plus bas m. 142*

N<sup>o</sup>. 4.

91

COUPLETS.

et de son caractère

**Andante.**

P<sup>te</sup> Flûte.

G<sup>de</sup> Flûte.

Hautbois.

Clarinettes en Si.

Cors en Mi b.

Cors en La b.

Bassons.

Violons.

Altos.

TRACOLIN.

Violoncelles.

Contre-Basses.

*Solo.*

*p*

*rall.*

*Soli.*

*pp*

*ral.*

*pp*

*pp*

*avec le 1<sup>er</sup> violon*

*Andante.*

*pp*

*piz*

*pizz.*



8  
pp

Vous connaissez de ces femmes aimables dont l'esprit fin sait égayer, dont l'esprit fin sait égayer par mille

L'été parfois, pendant la nuit brûlante, vous avez rêvé, j'en suis sûr, vous avez rêvé, j'en suis sûr, ne beau-



traits badins ou raison na - bles même un sa lon de fi\_nancier, même un sa lon de financier, sans aucun sacrifice

-té cé\_les\_te, ra\_vis - san - te, au corps d'albâtre aux yeux d'azur, au corps d'albâtre aux yeux d'azur teint de lys et de rose

*pp*

*rall.*

*a Tempo.*

*Suivez.*

*a Tempo.*

*arco.*



-a\_mu\_sont la pudeur à leur charme enchanteur, on cède avec dé-li - ce, / mais leur douce ma - li - ce ne bles-se -

dents du plus pur émail	entr'ouvrant le co-rail de	lèvres demi clo - ses,	en - - fin mille autres	cho - ses dont je sup -
-------------------------	----------------------------	------------------------	-------------------------	-------------------------

Unis

۲۲



60

*cres.*

*ff*

*cres.*

*ff*

*cres.*

*ff*

*cres.*

*ff*

*piz. Suivez.*

*pp*

*piz. Suivez.*

*pp*

*piz. Suivez.*

*pp*

*ad lib.*

-ra jamais le cœur Cari-té a, Ca-ri-té-a, Carité a ah! Ca-ri-té a, n'a rien de tout ce la, n'a rien de tout ce

*ad lib.*

-prime le détail Ca-ri-té a, Ca-ri-té-a, Ca-ri-té a ah! Ca-ri-té a, n'a rien de tout ce la, n'a rien de tout ce

Unis.

*cres.*

*pp*

*piz. Suivez.*

*ff*

*pp*



Allegretto

pp

pp

pp

pp

pp

pp

pp

arco.  
pp

Allegretto

Allegretto

Allegretto

la rien Mais malgré ça, Ca-ri-té a, j'en suis certain, vous charme ra oui, malgré ça, Carité

Unis



- a, j'en suis certain, vous charme - ra, Cari-téa, Cari-téa, Cari-téa, Cari-té - a, j'en suis certain, vous char-me - Unis //

pp  
 arco.  
 pp  
 arco.  
 pp  
 arco.  
 pp



1<sup>re</sup> Fois.  
And<sup>e</sup>

ra, oui malgré ça, Carité, Carité, Carité - a, j'en suis certain, vous char - me ra.

Unis

1<sup>re</sup> Fois.







## Prélude.

Petite Flute.

Flûte à l'orchestre.

Grande Flute.

Hautbois.

Clarinettes  
en Ut.

Pistons en Sol.

Cors en Sol.

Cors en Ré.

Bassons.

Trombones.

Violons.

Alto.

CORALINE.

TRACOLIN.

BELFLOR.

Violoncelle.

Contre Basse.

## Prélude.

## Allegro.

( Dialogue. )

Oh! la flûte! hé quel  
doux murmure c'est  
moi-vous-écoutons  
bien. Vous êtes donc  
musicien? un peu.

(Réplique) pour le trio

De continuer l'en-  
tretien profitons.  
-en... oui, l'idée  
est bizarre.

## Allegro.



Bons  
 Solo.  
 pp  
 p  
 pizz:  
 p  
 pizz:  
 col Volo  
 //  
 //  
 //  
 //  
 arco  
 pp  
 CORALINE.  
 +  
 Ah! vous dirai-je ma-ma ce qui cause mon tourment depuis que j'ai vu Syl-  
 p  
 pizz:

Haut:

Clar:

Cors.

Bons

CORA.

vandre me re - garder d'un air tendre mon cœur dit à chaque ins - tant peut-on vivre sans a - mant

BELFLOR.

c'est tres bien c'est char



Haut:

Clar:

Cors.

Bons

je comprends parfai-te-ment

-mant

ce motif est char-mant oui cet air est ravi-sant

arco.

arco.

arco.

(à Tracolin) pp

ah! vous dirai-je ma-

ma-

arco.

arco.

Coren Ré.

pp

sf

pp

pp

-man

ce qui cause mon tour-ment

mon cœur dit à chaque ins-

-man cri de l'âme de la femme

c'est lui qui fait son tour-ment



Solo.  
 pp

Solo.  
 pp

Solo.  
 pp

Solo.  
 pp

pizz:  
 pizz:  
 pizz:

- tant... peut-on vivre sans a-mant  
 je de-vine j'ima-gine non non il faut un a-mant  
 ou cet air est char-mant je veux l'entendre sou-  
 col C-B. //

pizz:



vous trouvez?

oui cet air est char-mant oui cet

-vent très souvent très sou-vent redis le moi ma chère en-fant je veux l'entendre sou-vent



volontiers

air est char-mant ou cet air est charmant son mo-tif entraînant produit le sentiment le plus

redis le ma chère en-fant

dimin: ppp

dimin: ppp

dimin: pp

-ten - dre j'ai-me son mou-vement vous ber-çant molle-ment j'ai-me son mouve-ment vous ber-

dimin: pp

rall:

rall:

rall:

-çant mollement il est é - galement expres-sif é - lé-gant le cœur bat seulement à l'en - ten -

rall:



pp  
pizz:  
pp  
pizz:  
tr  
Ah! vous di - raî - je ma - man ce qui cau - se mon tour -  
-dre  
And<sup>te</sup> ritenuto.  
pizz:  
pp

arco.  
arco.  
arco.  
-ment de - puis que j'ai vu Syl -  
c'est lui qui cause son tourment

van - dre me re - gar - der d'un air  
oui c'est moi qui suis Clitan - dre



arco. pizz: arco. arco. arco.

*all. 6* pizz: *a Tempo.*

ten - dre mon cœur dit à chaque ins - tant peut

arco.

## Allegro.

*f* *f* *f* *p* *f* *pp* *f* *f* *pp* *ff* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Allegro.

on vi - vre sans a - mant

bravo bra-vo

Allegro.

non pas vrai - ment ce - là ne peut me

*ff* *pp*



Musical score for a vocal and piano piece, page 108. The score features multiple staves with musical notation, including treble and bass clefs, key signatures of one sharp (F#), and various dynamic markings such as *f*, *p*, *pp*, *ff*, and *ff>pp*. The lyrics are in French and include the phrase "je vous chante".

Dynamics and markings visible in the score include:

- f* (forte)
- p* (piano)
- pp* (pianissimo)
- ff* (fortissimo)
- ff>pp* (fortissimo to pianissimo)

The lyrics are:

pourquoi donc?  
 plaire j'aime mieux j'aime mieux l'autre ma- nière écoutez moi seule- ment écoutez moi seule- ment je vous chante

Additional markings include "col C-B." and "rall." (rallentando).



Je le crois

je le crois

( il tousse . )

l'air sans aucun a-gré-ment

ce se-ra tout simple-ment

*ff*

*Andante.*

*Animé.*

*pp*

*f*

*pp*

*f*

( se moquant de lui. )

*f* *Animé:*

Ah! vous di-rai-je ma-man c'est fort

( se moquant de lui. )

*Andante.*

ah! vous di-rai-je ma-man ce qui cause

ah! vous di-rai-je ma-man ce qui cau-se mon tour-ment c'est cela



[illegible]



*pp*

*pp*

*pp*

*pp*

pour vous mettre d'accord un accommodement vous vous allez chanter d'abord tout simplement moi je me charge-

*pp*

(montrant sa flûte.)

rai de l'accompagne-ment je broderai sur l'air, chacun se-ra content a-vec ce petit instru-

vous broderez

**Allegro.**

**Solo.**

**Fl:**

*p*

*ff*

**Col 1<sup>re</sup>**

*pp* *pizz:*

*ff*

*pizz:*

*p*

ah! vous di-rai-je ma-man ce qui

(il accompagne avec la Flûte.)

ment

**Allegro.**

*ff* *pizz.*



Fl:

cau - se mon tour - ment de - puis que j'ai

arco.

vu Syl - van - dre me re - gar - der d'un air

ten - dre mon coeur dit à chaque ins - tant



peut on vi - vre sans a - mant

*più mosso.*

*pizz.*

*più mosso.*

ah!

hein! que di - tes vous de mon pe - tit ar - range - ment? chantez chan - tez a - vec nous deux complétez l'accompa - gne -

*Più mosso.*



Fl.

ment

(il reprend sa Flute.)

(imitant la contre basse.)

pon pon pon pon pon pon pon pon pon pon pon pon pon pon

Fl.

Cors en Sol:

*p*

mais ou i c'est char mant très bien très bien c'est à mer-veil - le vous prouvez

pon pon pon pon pon pon pon.



Cor. en Sol.

ment que vous ne manquez pas d'o-reil - le. ah! c'est ra-vis - sant quel charmant ac-compagne-ment pour le com-

ah! c'est ra-vis - sant quel charmant ac-compagne-ment pour le com-

Fl:

ple-ter main te - nant retournons à mon instru - ment

ple-ter main te - nant retournons à mon instru - ment

pon pon pon pon pon pon pon pon pon pon

*p*



Musical score for the first system, measures 1-6. The score is written for a piano and voice. The piano part consists of four staves: three treble staves and one bass staff. The voice part is on a single staff. The key signature is one sharp (F#). The time signature is 6/8. The lyrics are: pon pon pon pon pon pon pon pon pon pon pon pa ta pon pon.

pon pon pon pon pon pon pon pon pon pon pon pa ta pon pon

Musical score for the second system, measures 7-12. The score is written for a piano and voice. The piano part consists of four staves: three treble staves and one bass staff. The voice part is on a single staff. The key signature is one sharp (F#). The time signature is 6/8. The lyrics are: pon patapon pon pon patapon pon pon patapon pon pon pata pon pon pon pon pon pon.

pon patapon pon pon patapon pon pon patapon pon pon pata pon pon pon pon pon pon



14







Musical score for piano and voice, page 119. The score is written in G major (one sharp) and 2/4 time. It features a piano accompaniment and a vocal line with French lyrics.

Dynamics and markings include:
 

- f* (forte) and *p* (piano) for the piano accompaniment.
- ff* (fortissimo) and *pp* (pianissimo) for the vocal line.
- Rehearsal marks (//) are present at the beginning of several measures.

The lyrics are:
   
vi - vres sans a - mant
   
on ne peut vi - vres sans a - mant
   
Je fe - rai l'accompa - gne -
   
fai - tes l'accompa - gne - ment je vous don - ne mon a - gré



1<sup>re</sup> Fois.2<sup>me</sup> Fois.

This musical score is for a vocal and instrumental ensemble, likely a choir or orchestra. It consists of 14 staves. The first five staves are for vocal parts, and the remaining nine are for instrumental parts. The score is divided into two sections: "1<sup>re</sup> Fois." (First Time) and "2<sup>me</sup> Fois." (Second Time). The key signature is one sharp (F#), and the time signature is 4/4. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The lyrics are in French and are repeated in the second section.

**Lyrics:**

ment oui c'est char - - mant  
ment oui c'est  
ment oui c'est

**Dynamic Markings:**

- ff* (fortissimo)
- f* (forte)
- p* (piano)
- pp* (pianissimo)

**Other Markings:**

- ah!*
- ah! vous*
- ah!*



pp

avec la 1<sup>re</sup> Fl.

avec le Haut.

avec le 1<sup>er</sup> Viol.

pp

pp

pp

pp

pp

pp

pp

avec le 2<sup>nd</sup> Viol.

pp

pp

n'est il pas

char - - mant oui c'est char - - mant ah! vous di-rai-je ma-man c'est un air

char - - mant oui c'est char - - mant ah! vous di-rai-je ma-man c'est un air

avec la C.B.

pp

pp



The image shows a page from a musical score, likely for a song. It features multiple staves of musical notation, including treble and bass clefs, and various musical markings such as "cresc." (crescendo) and "avec la C.B." (with the C.B.). The lyrics are in French and are written below the staves. The score is arranged in a traditional format, with the musical notation on the staves and the lyrics in French below them. The lyrics are: "vrai que c'est charmant", "n'est-il pas vrai, que c'est charmant", "oui c'est charmant", "oui c'est charmant", "oui c'est char-", "vraiment ra-vis-sant", "ah! vous dirai-je maman c'est un air vraiment ra-vis-sant", "oui c'est char-mant", "oui c'est charmant", "oui c'est char-", "vraiment ra-vis-sant", "ah! vous dirai-je maman c'est un air vraiment ra-vis-sant", "oui c'est char-mant", "oui c'est charmant", "oui c'est char-". The score is written in a clear, legible font, and the musical notation is well-organized. The overall appearance is that of a professional musical score.

musical score, French lyrics, crescendo markings, C.B. marking, staves, musical notation, lyrics: vrai que c'est charmant, n'est-il pas vrai, que c'est charmant, oui c'est charmant, oui c'est charmant, oui c'est char-, vraiment ra-vis-sant, ah! vous dirai-je maman c'est un air vraiment ra-vis-sant, oui c'est char-mant, oui c'est charmant, oui c'est char-, vraiment ra-vis-sant, ah! vous dirai-je maman c'est un air vraiment ra-vis-sant, oui c'est char-mant, oui c'est charmant, oui c'est char-



10



« Eh bien! voyons, cette veste, donnez. »

## N° 6.

## DUO.

Allegro.

Petite Flute.

Grande Flute.

Hautbois.

Clarinettes  
en Si.

Cors en Mi b.

Cors en Si bas.

Bassons.

Trombones.

Violons.

Altos.

CORALINE.

BELEFLOR.

Violoncelles.

Contre-Basses.

Allegro.

pp

Qu'est ce la?

c'est u-ne

N'y touchez pas ce n'est rien

avec la C-B.



Fl:

let-tre de quelque fem-me peut-ê-tre ô

que l'on vient de me re-met-tre ne le pen-sez pas







Haut:

Clar:

Cors en Si.

Bons

un peu animé.

un peu animé.

un peu animé.

l'instant de la vengean - ce  
lu me voi - ci  
serait-il donc venu  
con - fon - du  
ah! je sens mon cœur dévoré de fu-

Gde Fl:

Haut:

Clar:

Cors en Sib.

Bons

ah! je sens mon cœur transporté de bon-heur  
-reur dévoré de fureur  
je sens mon cœur dé - vo - ré de fu-



Haut:  
 Clar:  
 Cors.  
 Bons  
 je sens mon cœur mon cœur inondé de bon  
 - reur  
 heure.  
 ma mi - guo - ne toi si  
 pizz:

*retenu.*  
*retenu.*  
*retenu.*  
*rall.*  
*rall.*  
*rall.*  
*hauvante*  
*rall.*  
*retenu. pp*

## Cours en Mi

Bons  
 bon - ne a - ban - donne abandonne un vain soup - çon ma mi - gnou - ne toi si bon - ne a - ban -

*tr*



This page of a musical score is for a symphony orchestra and a vocal soloist. The music is in French and features a complex arrangement of instruments including strings, woodwinds, brass, and harp. The vocal soloist enters in the third measure with the lyrics "oui je suis bonne je suis bonne je suis bonne je suis". The music is marked with various dynamics such as *ff* (fortissimo), *pp* (pianissimo), and *arco* (arco). The score is written in a single system with multiple staves.



Cors.

Bons

bon - - ne mais jamais on ne pardonne mais jamais on ne pardonne mais jamais on ne pardonne une semblable trahi

rall:

rall:

rall:

-son.

rall:

ma priè - re je l'espè - re saura calmer ta co - lère saura calmer ta co lère allons donne ma pouponne ce billet sans inte

avec la C-B.

1<sup>o</sup> tempo.

1<sup>o</sup> tempo.

1<sup>o</sup> tempo.

1<sup>o</sup> tempo.



Fl: *p* *cresc:* *nnis.* //

Haut: *cresc:* //

Clar: *p* *cresc:* //

Cors. *p* *cresc:* //

Bons *pp* *cresc:* //

*pp* *cresc:* *suivez.* *ff* *ff* *ff*

Je n'ai garde je le garde et que le ciel soit bé- ni cette preuve me rend veuve entre nous tout est fi- ni entre nous tout est fi- *rall.*

-rèt donne donne *suivez.* *avec la C-B.*

*cresc:* *cresc:* *cresc:* *cresc:* *f*

Cor en Mi b. *a tempo.*

Bons *pp* *a tempo.* *tr*

*rall: molto.* *a tempo.* *pp* *tr*

*rall: molto.* *a tempo.* *pp*

*rall: molto.* *pp*

-ni entre nous tout est fi- ni *tr*

*rall: molto.* *pizz:* Ma mi - gno - ne toi si bon - ne a - ban - donne aban - donne un vain soup- *pp*



non non non non non non non personne ne par-don - - - ne ne par-  
 -çon ma mi - gno-ne toi si bon-ne a-ban-donne abandonne un vain soup-çon un vain soupçon

arco

-donne

pp

u - ne sembla - ble tra - hi - son u - ne sem - bla - ble tra - hi -  
 mais a - bandonne un vain soup-çon mais a - ban-donne un vain soup-



This is a page from a musical score, likely for a large ensemble or orchestra. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time (C). The score includes several measures of music, with some measures containing dense, rapid passages. The lyrics are in French and are placed below the vocal staves. The dynamic markings include 'ff' (fortissimo) and 'pp' (pianissimo). The lyrics are: '-son', 'allons laissez moi li-re', 'ô ciel', and 'arretez'.

Solo...

Fl:

Clar:

pizz:

*p* pizz:

*p*

qu ai-je vu ma lettre.

*pizz:*

*p*

je suis per-du

que va-t-elle di-re oui tout est per-du



Andante.  
Solo.

Clar

Bons

musical score for the first system, featuring Clarinet and Bassoon parts with vocal lyrics. The tempo is marked Andante. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The Clarinet part includes trills (tr) and pizzicato (pizz:) markings. The Bassoon part includes trills (tr) and pizzicato (pizz:) markings. The vocal line includes the lyrics: "monsieur voulait ri - re oui tout est per - du tout est per - du." and "tout est per - du." The system concludes with the tempo marking Andante.

musical score for the second system, continuing the Clarinet and Bassoon parts with vocal lyrics. The tempo is marked Andante. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The Clarinet part includes trills (tr) and pizzicato (pizz:) markings. The Bassoon part includes trills (tr) and pizzicato (pizz:) markings. The vocal line includes the lyrics: "Cette of - fen - se à ma" and "L'appa - ren - ce contre moi". The system concludes with the tempo marking Andante.



Cours en Si.

Bons *p* Solo. *p* arco. arco. arco.

foi mon ex-cu-se ma ver-tu et ma flamme non ja-mais

tout m'ac-cu-se j'aurais cru et mon à-me désor-mais je l'as-

arco.

Flûte dans la Coulisse.

Allegro. Solo.

animez beaucoup. *p* battu. battu. battu.

je le ju-re non ja-mais ja-mais

-su-re désor-mais ja-mais.

avec la C-B.

Allegro.



Fl:

c'est le signal

c'est le si - gnal qui m'ap - pelle à ma pro - mes - se fi - dê - le courons aux pieds de ma

Fl: *pp* Flûtes à l'orchestre. *pp*

Haut:

Clar: *pp*

Cors: en Mi b. *pp*

Cet - te fan - fa - - re nou - vel - le c'est Tra - co -

belle humble vain - queur offrir mon cœur



lin qui m'appelle ou c'est sa flû - te fi - dèle ah! pour mon cœur c'est enchan - teur oui pour mon  
al - lons en vain



Musical score for a large ensemble, featuring multiple staves with woodwinds, strings, and vocal parts. The score includes dynamic markings like *cres:*, *f*, and *pp*, and lyrics in French.

Lyrics: cœur c'est en chan - teur c'est en - chan - teur  
 - queur of - frir mon cœur of - frir mon cœur

(Partle) et ma lettre

All<sup>o</sup> Soli.

Cors.  
 Bons

(Partle) il s'en va)

Allons ma belle cède à ma voix plus de que-rel-le si tu m'en

pizz:



Fl: *p*

Haut: *p*

*pp*

*p*

*p*

*p*

*p*

est-il pos-si-ble est-ce sa voix lui si ter-ri-ble cède je crois

crois en bons époux

*pp*

Gde Fl: *p*

Haut: *p*

Clar: *p*

Cors. *p*

Bons *p*

Andantino.

rall:

Andantino.

*pp* retenu.

*pp*

que dites vous comme il est doux rall. Comme il est

embrassons nous faisons la paix en bons é-poux

rall:

*pp* retenu.

*pp*



Fl:

Clar:

Cors.

Fl: *p*  
 Clar: *p*  
 Cors. *p*  
 doux comme il est doux plus de courroux moi je m'étonne qu'il par- don - ne comme il est doux plus de cour- al - lons embrassons

Fl:

Haut:

Clar:

Cors.

Bons

Fl: *pp*  
 Haut: *pp*  
 Clar: *pp*  
 Cors. *pp*  
 Bons *pp*  
 -roux plus de courroux faisons la paix en bons é-poux nous al-lons en bons é - poux ne le veux tu pas je n'en reviens pas - embrassons



Soli.

Cors. *p* rall: *a tempo.* *pp* *pp*

en bons é - poux comme il est doux comme il est

nous en bons é - poux

rall: *arco. pp* rall: rall:

Fl: *p*

Clar: *p*

doux plus de courroux moi je m'étonne qu'il par - don - ne comme il est doux comme il est doux plus de cour

al - lons embras - sons nous allons en



142

Fl.

Haut:

Clar:

Cors.

Bons

rall:

rall:

rall:

p

All° con moto.

rall:

lent *tr*

All° con moto.

-roux embrassons nous en bons é-poux plus de courroux embrassons nous en bons é-poux plus de tra-

bons é - poux plus de courroux embrassons nous en bons é-poux plus de tra-

rall:

pp

All° con moto.

**Haut:**

**Bons**

**Soli**

-cas plus d'embar - ras que de tout nos dé-bats la trace s'ef - fa-ce plus de cour-roux plus de cour-roux allons faisons la

-cas plus d'embar - ras que de tout nos dé-bats la trace s'ef - fa-ce plus de cour-roux plus de cour-roux allons faisons la

**Vlle**



pp

pp

pp

paix et pardonnons nous

qu'il est doux qu'il est doux moi qui craignais son cour-

paix et pardonnons nous moi je cours moi je cours je cours à mon rendez-vous

avec la C-B.

pp







This page contains a handwritten musical score on 14 staves. The notation is in a historical style, likely from the 18th or 19th century. The key signature is B-flat major (two flats). The time signature is not explicitly written but appears to be common time (C). The score is organized into systems of staves. The first system (staves 1-4) features a vocal line with triplets and a piano accompaniment. The second system (staves 5-8) includes a vocal line with the word "unis" (unison) and a piano accompaniment. The third system (staves 9-12) continues the vocal and piano parts. The fourth system (staves 13-16) shows the vocal line and piano accompaniment. The fifth system (staves 17-20) includes a vocal line and piano accompaniment. The sixth system (staves 21-24) shows the vocal line and piano accompaniment. The seventh system (staves 25-28) includes a vocal line and piano accompaniment. The eighth system (staves 29-32) shows the vocal line and piano accompaniment. The ninth system (staves 33-36) includes a vocal line and piano accompaniment. The tenth system (staves 37-40) shows the vocal line and piano accompaniment. The eleventh system (staves 41-44) includes a vocal line and piano accompaniment. The twelfth system (staves 45-48) shows the vocal line and piano accompaniment. The thirteenth system (staves 49-52) includes a vocal line and piano accompaniment. The fourteenth system (staves 53-56) shows the vocal line and piano accompaniment. The fifteenth system (staves 57-60) includes a vocal line and piano accompaniment. The sixteenth system (staves 61-64) shows the vocal line and piano accompaniment. The seventeenth system (staves 65-68) includes a vocal line and piano accompaniment. The eighteenth system (staves 69-72) shows the vocal line and piano accompaniment. The nineteenth system (staves 73-76) includes a vocal line and piano accompaniment. The twentieth system (staves 77-80) shows the vocal line and piano accompaniment. The twenty-first system (staves 81-84) includes a vocal line and piano accompaniment. The twenty-second system (staves 85-88) shows the vocal line and piano accompaniment. The twenty-third system (staves 89-92) includes a vocal line and piano accompaniment. The twenty-fourth system (staves 93-96) shows the vocal line and piano accompaniment. The twenty-fifth system (staves 97-100) includes a vocal line and piano accompaniment. The twenty-sixth system (staves 101-104) shows the vocal line and piano accompaniment. The twenty-seventh system (staves 105-108) includes a vocal line and piano accompaniment. The twenty-eighth system (staves 109-112) shows the vocal line and piano accompaniment. The twenty-ninth system (staves 113-116) includes a vocal line and piano accompaniment. The thirtieth system (staves 117-120) shows the vocal line and piano accompaniment. The thirty-first system (staves 121-124) includes a vocal line and piano accompaniment. The thirty-second system (staves 125-128) shows the vocal line and piano accompaniment. The thirty-third system (staves 129-132) includes a vocal line and piano accompaniment. The thirty-fourth system (staves 133-136) shows the vocal line and piano accompaniment. The thirty-fifth system (staves 137-140) includes a vocal line and piano accompaniment. The thirty-sixth system (staves 141-144) shows the vocal line and piano accompaniment. The thirty-seventh system (staves 145-148) includes a vocal line and piano accompaniment. The thirty-eighth system (staves 149-152) shows the vocal line and piano accompaniment. The thirty-ninth system (staves 153-156) includes a vocal line and piano accompaniment. The fortieth system (staves 157-160) shows the vocal line and piano accompaniment. The forty-first system (staves 161-164) includes a vocal line and piano accompaniment. The forty-second system (staves 165-168) shows the vocal line and piano accompaniment. The forty-third system (staves 169-172) includes a vocal line and piano accompaniment. The forty-fourth system (staves 173-176) shows the vocal line and piano accompaniment. The forty-fifth system (staves 177-180) includes a vocal line and piano accompaniment. The forty-sixth system (staves 181-184) shows the vocal line and piano accompaniment. The forty-seventh system (staves 185-188) includes a vocal line and piano accompaniment. The forty-eighth system (staves 189-192) shows the vocal line and piano accompaniment. The forty-ninth system (staves 193-196) includes a vocal line and piano accompaniment. The fiftieth system (staves 197-200) shows the vocal line and piano accompaniment. The fifty-first system (staves 201-204) includes a vocal line and piano accompaniment. The fifty-second system (staves 205-208) shows the vocal line and piano accompaniment. The fifty-third system (staves 209-212) includes a vocal line and piano accompaniment. The fifty-fourth system (staves 213-216) shows the vocal line and piano accompaniment. The fifty-fifth system (staves 217-220) includes a vocal line and piano accompaniment. The fifty-sixth system (staves 221-224) shows the vocal line and piano accompaniment. The fifty-seventh system (staves 225-228) includes a vocal line and piano accompaniment. The fifty-eighth system (staves 229-232) shows the vocal line and piano accompaniment. The fifty-ninth system (staves 233-236) includes a vocal line and piano accompaniment. The sixtieth system (staves 237-240) shows the vocal line and piano accompaniment. The sixty-first system (staves 241-244) includes a vocal line and piano accompaniment. The sixty-second system (staves 245-248) shows the vocal line and piano accompaniment. The sixty-third system (staves 249-252) includes a vocal line and piano accompaniment. The sixty-fourth system (staves 253-256) shows the vocal line and piano accompaniment. The sixty-fifth system (staves 257-260) includes a vocal line and piano accompaniment. The sixty-sixth system (staves 261-264) shows the vocal line and piano accompaniment. The sixty-seventh system (staves 265-268) includes a vocal line and piano accompaniment. The sixty-eighth system (staves 269-272) shows the vocal line and piano accompaniment. The sixty-ninth system (staves 273-276) includes a vocal line and piano accompaniment. The seventieth system (staves 277-280) shows the vocal line and piano accompaniment. The seventy-first system (staves 281-284) includes a vocal line and piano accompaniment. The seventy-second system (staves 285-288) shows the vocal line and piano accompaniment. The seventy-third system (staves 289-292) includes a vocal line and piano accompaniment. The seventy-fourth system (staves 293-296) shows the vocal line and piano accompaniment. The seventy-fifth system (staves 297-300) includes a vocal line and piano accompaniment. The seventy-sixth system (staves 301-304) shows the vocal line and piano accompaniment. The seventy-seventh system (staves 305-308) includes a vocal line and piano accompaniment. The seventy-eighth system (staves 309-312) shows the vocal line and piano accompaniment. The seventy-ninth system (staves 313-316) includes a vocal line and piano accompaniment. The eightieth system (staves 317-320) shows the vocal line and piano accompaniment. The eighty-first system (staves 321-324) includes a vocal line and piano accompaniment. The eighty-second system (staves 325-328) shows the vocal line and piano accompaniment. The eighty-third system (staves 329-332) includes a vocal line and piano accompaniment. The eighty-fourth system (staves 333-336) shows the vocal line and piano accompaniment. The eighty-fifth system (staves 337-340) includes a vocal line and piano accompaniment. The eighty-sixth system (staves 341-344) shows the vocal line and piano accompaniment. The eighty-seventh system (staves 345-348) includes a vocal line and piano accompaniment. The eighty-eighth system (staves 349-352) shows the vocal line and piano accompaniment. The eighty-ninth system (staves 353-356) includes a vocal line and piano accompaniment. The ninetieth system (staves 357-360) shows the vocal line and piano accompaniment. The ninety-first system (staves 361-364) includes a vocal line and piano accompaniment. The ninety-second system (staves 365-368) shows the vocal line and piano accompaniment. The ninety-third system (staves 369-372) includes a vocal line and piano accompaniment. The ninety-fourth system (staves 373-376) shows the vocal line and piano accompaniment. The ninety-fifth system (staves 377-380) includes a vocal line and piano accompaniment. The ninety-sixth system (staves 381-384) shows the vocal line and piano accompaniment. The ninety-seventh system (staves 385-388) includes a vocal line and piano accompaniment. The ninety-eighth system (staves 389-392) shows the vocal line and piano accompaniment. The ninety-ninth system (staves 393-396) includes a vocal line and piano accompaniment. The hundredth system (staves 397-400) shows the vocal line and piano accompaniment.



## ENTR' ACTE.

Allegro.

Petite Flûte.

Grande Flûte.

Hautbois.

Clarinettes  
en Si b.Cors à Pistons.  
en Si b.

Cors en Mi b.

Cors en Si b bas.

Bassons.

Trombones.

Violons.

Alto.

Violoncelles  
et Contrebasse

Haut.

Clar.

Cors en Mi.

Bous

W.

Vlle et C. B.

This block contains the first system of the musical score, featuring staves for the following instruments: Petite Flûte, Grande Flûte, Hautbois, Clarinettes en Si b., Cors à Pistons en Si b., Cors en Mi b., Cors en Si b bas., Bassons, Trombones, Violons, Alto, and Violoncelles et Contrebasse. The music is written in 2/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro.' and the dynamic is 'ff' (fortissimo). The score includes various musical notations such as notes, rests, and slurs. Some instruments have specific markings like 'Solo.' and 'pp' (pianissimo).

This block contains the second system of the musical score, featuring staves for the following instruments: Haut., Clar., Cors en Mi., Bous, W., and Vlle et C. B. The music continues from the first system, maintaining the same tempo and key signature. The notation includes notes, rests, and slurs, with some instruments having specific markings like 'Solo.' and 'pp'.



Hand.

Clar.

W

Vlle et C.B.

*cresc.*

*dimin.*

*cresc.*

1<sup>re</sup> Flû.

2<sup>de</sup> Flû.

Hand.

Clar.

Cors Mi b.

Bassons.

W

Vlle

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*



This page of musical notation, numbered 118, contains a full orchestral score. The notation is arranged in 14 staves, with the following instruments and parts indicated:

- Staff 1:** Flute (Fl.)
- Staff 2:** Clarinet (Cl.)
- Staff 3:** Violin I (Vln. I)
- Staff 4:** Violin II (Vln. II)
- Staff 5:** Viola
- Staff 6:** Violoncello (Vcllo)
- Staff 7:** Double Bass (Cb.)
- Staff 8:** Piano (P)
- Staff 9:** Harp (Harp)
- Staff 10:** Trombone I (Tbn. I)
- Staff 11:** Trombone II (Tbn. II)
- Staff 12:** Trombone III (Tbn. III)
- Staff 13:** Tuba (Tuba)
- Staff 14:** Timpani (Timp.)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamics are marked *ff* (fortissimo) throughout the piece. The tempo is marked *Allegro* at the beginning. The score includes various musical notations such as notes, rests, slurs, and articulation marks. The text "Avec la P<sup>re</sup> Fl." is written above the Flute staff, and "C.B." is written below the Double Bass staff. The page is numbered 118 in the top left corner.



*Passer*

AIR.

Ca n'est pas naturel vous dis-je.

Allegro con moto.

Petite Flûte. *ff*

Grande Flûte. *ff* Col. P.<sup>te</sup> H.

Hautbois. *ff*

Clarinettes en Si. *ff*

Pistons en Si. *ff*

Cors en la b. *ff*

Cors en mi b. *ff*

Bassons. *ff*

Trombones. *ff*

Timbre en la b mi b.

Violons. *ff*

Altos. *ff*

CORALINE. *ff* Récitatif.

Violoncelles. *ff* Avec son petit air de ne toucher à

Contre-Basses. *ff*



rien ce scélérat qui m'ensorcelle

serait-il un magicien

ah! mais je le voudrais bien l'aven-

Comme la C.B.

*pp* pizz.

*pp* pizz.

*pp* pizz.

*pp* pizz.



**G<sup>de</sup> Fl.**

**Andantino.**

**Solo.**

**Andantino.**

- tu - - - re l'aventure serait trop belle magici - en magici - en ah! je le voudrais

**2<sup>de</sup> Fl. Andante.**

**Soli.**

**pp**

**Clar. Solo.**

**pp**

**Timbre lat mib. 2<sup>de</sup> Solo.**

**Con Sordini.**

**ppp**

**Andante.**

bien tems heu - reux de la fée - ri - e beau pays de Sylphi - ri - e er - rante chevale -

**Con Sordini.**

**pp pizz.**



152

Con Sordini.

pp

Con Sordini.

pp

- ri - - e que n'é-ris-tez-vous n'é-ris-tez-vous en-cor

Ba-che-let - te ou da-moi-sel - le en pé-ri-le en pé-ri-le se-trou-ve

arco

pp

Con Sordini.

arco

pp

Musical score for "L'ÉPIQUE" by L. Delibes, Act II, Scene 1. The score is in 3/4 time, key of B-flat major, and features a vocal line and piano accompaniment. The vocal line includes the lyrics: "t-el - le à son se - cours vite elle ap - pel - le pri - ant où sonnant du cor ah! tems heureux de la fée -". The piano accompaniment includes a section marked "Unis." and a section marked "pp".



- ri - e beau pays de Syl-phi - ri - - e er - rante che va le - ri - - e que n'existe vous n'existe z en

*pp*  
*pizz.*

que n'existe vous n'existe z vous en cor que n'existe z

*p*  
*cor*  
*arco.*  
*ppp*



1<sup>re</sup> Fl:

2<sup>de</sup> Fl:

H<sup>b</sup>:

Clar.

Pistons.

Cors

Cors

B<sup>s</sup>:

Tromb.

Tiimbre.

Ôtez les sourdines.

*vous* — *ah! que n'existez vous en-cor.* — *Comme la C. B.*

*Mais anjour-d'hui quel triste sort* — *et la magie et la féerie esprit ouge-*

Récit.

*ff* *pp* *pp* *pp* *pp* *ff* *pp*



[illegible]



G<sup>de</sup> Fl: *pp*

Clar. *pp*

Cors en mi b *pp*

B<sup>s</sup> *pp*

*pp*

*pp*

*pp*

*pp*

Car la fem-mes sans ces - se par la ruse on par la dres - se se - ra l'enchan-  
pizz.

*All.<sup>o</sup> mod<sup>to</sup>*

*pizz.*

Fl: *p*

Cors *p*

B<sup>s</sup> *p*

*pp*

*pp*

*pp*

*pp*

- res - se l'enchan-tesse Reine de l'uni-vers Rei - ne de l'uni-vers oui la , femmes sans

*arco.*

*p pizz.*



Fl:

Cors.

B<sup>b</sup>

ces - - se par la ruse ou l'a- dres - - se se - - ra l'enchan- te-

H<sup>b</sup>

pp Clar.

Cors

Cors

B<sup>b</sup>

- res - se Rei- ne de l'u- ni- vers Reine de l'u- ni-

ff arco.



158

P<sup>te</sup> Fl:

G<sup>de</sup> Fl: Col P<sup>te</sup> Fl:

H<sup>b</sup>

Clar.

Pistons.

Cors

Cors

B<sup>s</sup>

Tromb.

- vers

a ses gra - ces. a ses



Cors en mi b.

Musical score for the first system. It includes a B♭ horn part (Cors en mi b.) and vocal lines. The lyrics are: char mes son sou - ri re ou ses lar mes il faut ren dre les ar mes et re-ce-

Clar.

Cors, en mi b.

Musical score for the second system. It includes a Clarinet (Clar.) and B♭ horn (Cors, en mi b.) parts. The lyrics are: -voir et rece-voir ses fers notre sorcelle -ri - - e c'est la coquette -ri - - e un regard tendre et

The score includes dynamic markings *pp* (pianissimo) and *pizz.* (pizzicato) for the bass line.



Clar.

Cors. en mib.

Soli.

*p*

*ff*

*ff*

*ff*

fier c'est le Ciel ou l'en-fer

*tr*

*tr*

*tr*

*arco.*

*ff*

Fl:

Cors.

B<sup>s</sup>.

*pp*

*pp*

*pp*

*pp*

ah! oui la fem-me sans

*p pizz.*



Fl:

Cors.

B<sup>s</sup>

ces - - se par la ruse ou l'a- dres - - se se - - ra l'enchan- te-

H<sup>b</sup>

pp

Clar.

Cors

Cors

B<sup>s</sup>

- res - - se Rei- ne de l'u-ni- vers Reine de l'u-ni-

ff arco.



1<sup>re</sup> Fl:

pp  
G<sup>de</sup> Fl:

pp  
Clar.

pp  
C<sup>ors</sup> en mib.

pp

pp

pp

pp

- vers

pp

This system contains the first four measures of the musical score. It features staves for 1<sup>re</sup> Flute, G<sup>de</sup> Flute, Clarinet, Cors en mib., and a double bass line. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass and double bass play a steady eighth-note accompaniment. The vocal line is marked with a 'pp' dynamic and includes a 'vers' (verse) instruction.

devant ses grâ - - - ces et ses char - - mes son doux sou - rire ou bien ses

This system contains the next four measures of the musical score. It continues the instrumental accompaniment from the first system. The vocal line enters in the fifth measure with the lyrics 'devant ses grâ - - - ces et ses char - - mes son doux sou - rire ou bien ses'. The score concludes with a final measure in the eighth measure.



p<sup>te</sup> Fl:  
 Fl:  
 H<sup>b</sup>:  
 Clar. Cres.  
 Pistons.  
 Cors. la. D  
 Cors. mi b  
 B.<sup>s</sup>:  
 Tromb.  
 Cres.  
 Cres.  
 Cres.  
 lar-mes cédez cé-dez — rendez les armes ren-dez les ar  
 Cres.  
 pizz.  
 pizz.



mes devant ses grâ - ces et ses  
Comme la C. B.

arco.



charmes son doux sou-rire ou bien ses larmes cédez cé-dez rendez les armes ren-dez les



This image shows a page of handwritten musical notation, likely for a string quartet. The page contains ten staves of music. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures, and notes. Dynamics like 'pp' (pianissimo) are written below several staves. Articulation marks like 'pizz.' (pizzicato) are also present. The handwriting is in black ink on aged, slightly yellowed paper. The notation is dense and covers most of the page.



[illegible]



This image shows a page of musical notation, likely a score for a piano. The notation is arranged in multiple staves, with various musical symbols including notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *Cres.* (crescendo), *pp* (pianissimo), *ff* (fortissimo), *mf* (mezzo-forte), and *tr* (trill). The notation is written in a standard musical notation style, with notes and rests on a five-line staff. The page is numbered 8 in the top left corner. The overall layout is typical of a musical score, with staves grouped together and dynamic markings placed below the notes. The notation is clear and legible, with a focus on the musical elements and their dynamics. The page is a single page from a larger score, as indicated by the page number and the continuation of the musical notation. The notation is written in a standard musical notation style, with notes and rests on a five-line staff. The dynamic markings are placed below the notes, and the overall layout is typical of a musical score. The page is numbered 8 in the top left corner. The notation is clear and legible, with a focus on the musical elements and their dynamics. The page is a single page from a larger score, as indicated by the page number and the continuation of the musical notation.



[illegible]



*Andante.*

Petite Flute.

Grande Flute.

Hautbois.

Clarinettes.  
En Si b.

Cors en Mi b.

Cors en La b.

Bassons.

*Andante.*

Trombones.

Violons.  
*pp*

Alto.  
*pp*

TRACOLIN.

Dans vos regards cherchant à li-re vos ca-den - ces de rossi-gnol je les compromet -

Violoncelle.  
*pp*

Contre Basse.

*Andante.*

*Solo.*

*p*

*Allegro.*

-tais par mon fa-tal dé-lire oubliant le bé-care assassin du bé-mol, quand vous chantiez en La moi -

*pp*

*Allegro.*



Andante.

171

Clar. Soli. *p* *rall.* *Allegro.*

Cors. en Mi b. Solo. *pp* *rall.* *dim.*

Cors. en La b. Solo. *pp* *rall.* *dim.*

Bons. Soli. *p* *rall.* *dim.*

VV. *p* *pp*

je soufflais en Sol. Dans une sympho-ni-e pour la bonne harmo-ni e dans u-

*Andante.* *rall.* *Allegro.*

*Andante.* *Allegro.*

*Pizz.*

Cors. en Mi b.

Bons.

VV.

- ne sym-pho-ni - e com-bien est dange-reux com-bien est dange-reux pour la



Corns en Mi b.

bonne harmo - ni - e un flû - tiste amou - reux, un flû - tiste amou - reux, un flû - tiste amou -

- reux, un flû - tiste a - moureux; c'est un é - tre bien dan - ge - reux c'est un é - tre bien dan - ge -

*pp*



[illegible]



la tri-ple cro-che é-tait trop len-te au gré de ma bouillan-te ardeur.

*P Pizzi* *ff arco.*

Cors. en Mi b. *pp*

le chef, en-vain de l'ar-chef de la-tête et de la voix me dit-

*pp*



Musical score page 175, featuring vocal and instrumental parts. The score includes dynamic markings such as *pp*, *cresc.*, *ff*, and *P cresc.*. The lyrics are in French.

Lyrics: a - da - gi - - o je vais tou - jours rien ne mar - rê - - - te jou - ant pres -



avec la P<sup>te</sup> Fl.

to, pres - to, pres - to, pres - tis - si - mo; jou - ant pres - to, pres - to,



avec la Ple. Flu.

pres - tis - si - mo jouant pres to prestis-si - mo jou-ant pres-to prestis-si - mo prestoprestissi-

avec la C. B.



Haut.

Clar.

Cors Mi b.

Bons.

W.

Vcl.

mo presto prestissimo.

quel trouble fê - - - te

pp pizzi.

[illegible]



Haut. 1<sup>o</sup> Tempo.

Cors.  
 Bons  
 1<sup>o</sup> Tempo.  
 W.  
 1<sup>o</sup> Tempo.  
 Ville dans u - ne sympho - ni - e com - bien est dange - reux, com - bien est dange - reux  
 pizz.  
 C.B. pizz.  
 1<sup>o</sup> Tempo.

Cors Mib.  
 Bons  
 W.  
 pour la bonne harmo - ni - e un flu - tiste un flutiste amou - reux ce n'est pas  
 rall. a Tempo.  
 rall. a Tempo.  
 pp arco.  
 pp arco.  
 rall. a Tempo.  
 pp arco.



Haut.

Clar.

Cors Mi b.

Bous

W.

ville et C.B.

tout au-tre mé-sa-ven-tu - - re de gros sou-pirs qui n'é-taient pas no - tés s'en - goul -

*pp*

*pp*

Cors Mi b

-frant dans mon embou - chu - - re chan-geant les pia - nos en for - - té fal-lait-

*p*



G<sup>de</sup> Flu.

Clar.

Cors Mi b.

Bons

W

- il chan - ter le mur - mu - - re du zé - phi - - re ou du ruis - seau

ville et C.B.

pp

G<sup>de</sup> Flu. tr.

Haut.

Clar. pp

Cors Mi b.

Bons

W.

ville et C.B. pia - no, pia - no, pia - no, pia - no, pia - nis - si - mo, pia - no, pia - no, pia - no, pia - no,

tr.

tr.

tr.

tr.

tr.

tr.

tr.



[illegible]



This image shows a page from a musical score, likely for a symphony. The score is written in French and features multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." (crescendo) and "ff" (fortissimo). The lyrics at the bottom of the page are: "gan. c'est le tor-rent, le tor-rent, l'ou-ra-gan c'est le tor-rent". The score is arranged in a traditional format with staves for different instruments or voices, and the music is written in a clear, legible style.



184

avec la P<sup>te</sup> Flû.

le grin-ce-ment

avec la C. B.

le sis-fle-ment

The image shows a page of a musical score, numbered 184 in the top left corner. The score is written for multiple instruments, including Flute (P<sup>te</sup> Flû.), Clarinet (C. B.), and strings. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The score is divided into measures by vertical bar lines. The lyrics 'le grin-ce-ment' and 'le sis-fle-ment' are written below the bottom staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'pp' (pianissimo). There are also triplets indicated by the number '3' over groups of notes. The page is aged and shows some wear.

[illegible]



Clar. *rall.* Tempo 1<sup>o</sup>

Solo.

Cors. *p rall.* Tempo 1<sup>o</sup>

Bons *p*

*rall.* Tempo 1<sup>o</sup>

*pp*

Tempo 1<sup>o</sup>

*rall.*

convenez - en - dans u - ne sympho - ni - e rien n'est plus dange-reux

*pp pizz.*

Tempo 1<sup>o</sup>

Cors Mi b.

Bons

rien n'est plus dan ge-reux pour la bonne harmo-ni - - e un flu-tiste un flutiste amou-



This musical score is for a song, likely from a French opera or ballet, given the lyrics. It consists of 12 staves. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It begins with a piano (*pp*) dynamic and features a series of sixteenth-note chords. The second staff is a treble clef with a key signature of two flats and a 3/4 time signature, labeled "avec la 1<sup>re</sup> Flûte". It contains six measures of rests, each marked with a double bar line. The third staff is a treble clef with a key signature of two flats and a 3/4 time signature, starting with a piano (*pp*) dynamic and featuring a series of sixteenth-note chords. The fourth staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a series of sixteenth-note chords. The fifth staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a series of sixteenth-note chords. The sixth staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a series of sixteenth-note chords. The seventh staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a series of sixteenth-note chords. The eighth staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a series of sixteenth-note chords. The ninth staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a series of sixteenth-note chords. The tenth staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a series of sixteenth-note chords. The eleventh staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a series of sixteenth-note chords. The twelfth staff is a treble clef with a key signature of two flats and a 3/4 time signature, featuring a series of sixteenth-note chords. The lyrics are written below the staves, starting from the fourth staff: "reux. un flûtiste amoureux un flûtiste amoureux c'est un être".

*pp*

avec la 1<sup>re</sup> Flûte

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

reux. un flûtiste amoureux un flûtiste amoureux c'est un être







tre bien dange-reux.

avec la C. B.



FINAL

Allegro.

Petite Flûte. *ff*

Grande Flûte. *ff*

Hautbois. *ff*

Clarinettes en Ut. *ff*

Pistons en Si b. *ff*

Cors en Ut. *ff* *pp*

Cors en Fa. *ff*

Bassons. *ff*

Trombones. *ff*

Violons. *ff* *pp*

Altos. *ff* *pp*

CORALINE. Ah! tremblez ah! tremblez tremblez tremblez d'un mot je puis vous confondre en vain vous dissimu-

TRACOLIN.

BELFLORE.

Violoncelles. *ff* *pp*

Contre-Basses. *ff* *pp*

Allegro. *pp*



190

Col P<sup>te</sup> Fl. *f*

Col H<sup>b</sup> *f*

*ff* *pp* *pp* *pp*

Unis. *ff* *pp*

H<sup>b</sup> *pp* B<sup>s</sup> *pp*

lez vous n'aurez rien à ré-pondre tremblez trem-blez

Ah! par-lez ah! parlez par-lez par-

lez l'on sau-ra bien vous ré-pon-dre di-tes ce que vous vou-lez d'un mot je puis vous con-



pte Fl:

G<sup>de</sup> Fl: *ff*H<sup>b</sup>Clar: *ff*Pistons: *ff*Corns en Mi: *ff*Corns en Fa: *ff*B<sup>s</sup>: *ff*Tromb: *ff*

je lis au fond de votre âme bientôt vous allez pâ-lir

- fondre par-lez par-lez

Comme la C.B.

de pareils soupçons Ma-dame, vous devriez en rou-



*Cres.*

*ff*

*Cel P<sup>te</sup> Fl:*

*ff*

*Cres.*

*ff*

*Cres.*

*ff*

*Cres.*

*ff*

*Cres.*

*ff*

*Cres.*

*ff*

d'un mot je puis vous confondre en vain vous dissimulez vous n'avez rien à répondre ah! tremblez tremblez tremblez.

- gir l'on saura bien vous répondre dites ce que vous voulez d'un mot je vais vous confondre ah! parlez parlez parlez vo-

*Cres.*

*ff*



**P<sup>te</sup> Fl:** Solo. **p**

**G<sup>de</sup> Fl:** **p**

**Clar:** Solo. **pp**

**pp** **4<sup>me</sup> Cuide.** **f** **4<sup>me</sup> Cuide.**

**Unis.** - yons ce mot si ter - ri - ble et qui m'acca - ble - ra

**pp** **f**

**H<sup>b</sup>** Solo. **pp**

**Clar:** Solo. **p**

**B<sup>s</sup>** Solo. **pp**

**pp** **pp** **pp**

**T<sup>res</sup> lent et appuyé.** **a Tempo.**

Ca - ri - te - a fi - gu - rante a l'O - pé -

Comme la C. B. **II** **II** **II** **II** Cari - te - a



1re Fl.

2e Fl.

Clar.

Cors en Ut.

Cors en Fa.

BS.

arco.

arco.

vent di-re ce-la Seno-ra Seno-ra pour troubler mon mé-na-ge quel qu'un dans la maison s'est introduit je



195

ga-ge mais j'en aurai son pour déjouer les traîtres il est des moyens surs on grille les fe-nè-tres on éleve les

[illegible]



[illegible]



Suivez.

sur croyez moi lent. je suis prise ma foi eh! bien quelui  
u ne preuve et je crois eh! bien

di-re de-si-reuse de m'ins-truire de l'ob-jet qui vous at-ti-re à l'é-  
eh! bien

Flûte sur le Théâtre.

-tu-de j'avais re-cours en-fin il vient à mon se-  
en-fin

Récit.



pt<sup>e</sup> Fl: *Maestoso.*

G<sup>d</sup>e Fl: *ff*

H<sup>b</sup>

Clar: *ff*

Pistons *ff*

Cors en Ut. *ff*

B<sup>s</sup> *ff*

Fromb. *ff*

*ff*

*ff*

*ff*

*ff*

*pp*

*pp*

*pp*

*pp*

- COUPS

Unis. *ff*

*Maestoso.*

dans les

*pp*

car - - tes j'appris a li - - re pas - sé présent a - ve - nir

quelle admirable sci



vous en vou - lez l'expe - ri -  
- ence quelle admira - ble sci - ence je suis curi - eux curieux d'en jou - ir

Allegro.

- en - ce vous al - lez vous al - lez fré - mirez

Soli.  
*ff*

Allegro.

Flûte sur le Théâtre.

*p*

*p*

*dimin:*

*pp*  
*pizz:*

*p*







B<sup>s</sup>

femme qui vous en-flamme c'est cet-te dame de cœur a cet-te

pp

pizz: j'ai presque peur

Reine pour qu'on la mè-ne et la pro-mè-ne un servi-teur c'est vous c'est vous, oui le valet de c'est moi!

p

cœur chevalier d'hon-neur vous voyez bien charmant vain-queur vous voyez bien quel est votre bon-

rall:



202 Flûte sur le Théâtre.  
8<sup>a</sup> ad libitum.

Allegro moderato.

pizz.

pizz.

pizz.

heur  
Unis.

pizz.

Mais la promenade est

fa - - de a - près quelques tours sur le cours on va prendre u - ne li - mo -



Fl:

Clarin.

Pistons

Cors en Ut.

Cors en Fa.

B<sup>s</sup>.

Tromb.

*ff* arco.

*ff* arco.

*ff* arco.

*ff*

- na - - de

arco. Sa-tan vient-il à son se-cours cessez je vous

*pp*

*pp*

*pp*

non pas jusqu'au

pre-e cette jogle-ri-e

*pp*

*pp*

Flûte sur le Théâtre.

*p*

*pp*

bout je vous dirai tout non pas jusqu'au bout je vous di-rai tout



Musical score for the first system. The vocal line is in B-flat major, 4/4 time. The lyrics are "Dieu qu'ai-je". The orchestra includes strings and woodwinds. Dynamics include *pp* and *Solo*.

Flûte à l'Orchestre.

Musical score for the second system. The vocal line is in B-flat major, 4/4 time. The lyrics are "vu l'in-fâ-me l'in-fâ-me vient a ses pieds de tra-hir ses ser-". The orchestra includes strings and woodwinds. Dynamics include *pp* and *tr*.



1<sup>re</sup> Fl: *ff*

2<sup>de</sup> Fl: *ff*

Col 1<sup>re</sup> Fl:

H<sup>b</sup> *ff*

Clar: *ff*

Pistons *ff*

Cors en Ut. *ff* *pp* *ff* *pp*

Cors en Fa. *ff* *pp* *ff* *pp*

B.<sup>s</sup> *ff* *pp* *ff* *pp*

Tromb. *ff* *pp* *ff* *pp*

*ff* *pp* *ff* *pp*

*ff* *pp* *ff* *pp*

*ff* *pp* *ff* *pp*

ments

Ah! je suis per-du je suis perdu pardon ma femme pardon ma femme

Comme la C.B.

*ff* *pp* *ff* *pp*

Allegro.



[illegible]



Musical score for page 207, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo) throughout. The lyrics are in French and are written below the vocal staves.

The lyrics are:

je cours de vos a-mours porter plainte à l'al-ca - de  
 par-don arrê-te donc quoi pour une esca-



Musical score for piano and voice, page 208. The score features multiple staves with piano accompaniment and a vocal line. The piano part includes dynamic markings like *ff* and *pp cres.* with crescendo and decrescendo hairpins. The vocal line includes French lyrics and a handwritten correction *briser*.

je veux rompre des nœuds désormais détestables  
 - pa - de bats moi plu-tôt bats moi plu-tôt mais conservons la dot



Musical score for a piano and voice ensemble. The score is written for 12 staves, including 8 piano staves and 4 vocal staves. The tempo is marked *pp* (pianissimo). The key signature is one sharp (F#). The time signature is 7/8.

The piano part consists of several staves, including a grand staff (treble and bass clef) and individual staves for different instruments. The vocal part consists of four staves, each with a vocal line and lyrics.

The lyrics are in French and are written in a stylized, handwritten font. The lyrics are:

c'est vraiment étonnant      il croit à monta-lent      il y croit bonnement  
 c'est vraiment étonnant      un talent aussi grand      vous confond et surprend      tremblant et repen-

The score includes various musical notations, including notes, rests, and dynamic markings. The piano part features complex rhythmic patterns and harmonic structures. The vocal part features a melodic line with lyrics.



The musical score is arranged in 15 staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a treble clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a treble clef with a key signature of one sharp (F#). The seventh staff is a treble clef with a key signature of one sharp (F#). The eighth staff is a treble clef with a key signature of one sharp (F#). The ninth staff is a treble clef with a key signature of one sharp (F#). The tenth staff is a treble clef with a key signature of one sharp (F#). The eleventh staff is a treble clef with a key signature of one sharp (F#). The twelfth staff is a treble clef with a key signature of one sharp (F#). The thirteenth staff is a treble clef with a key signature of one sharp (F#). The fourteenth staff is a treble clef with a key signature of one sharp (F#). The fifteenth staff is a treble clef with a key signature of one sharp (F#).

The lyrics are written in French and are distributed across the staves. The lyrics are:

il y croit bonnement    mais trop tard repentant    on s'incline à présent    mais trop tard repen-  
 - tant    je m'incline à pré-sent    tremblant et repentant    je m'incline à présent



*ff*

*ff*

*ff*

*f*

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

- tant on s'incline à pré-sent trem-blant trop tard et re-pen-tant il s'in-

je m'incline à pré-sent trem-blant con-fus et re-pen-tant je m'in-

Comme la C. B.

*ff*



This page of musical notation is for a choir and orchestra. It features 15 staves in total. The top 14 staves are for the choir, with four parts (Soprano, Alto, Tenor, Bass) each having a staff. The bottom staff is for the orchestra. The notation includes various musical symbols, clefs, and lyrics. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are in French and appear to be a liturgical text, possibly a Mass. The text is: "cine à pré-sent". The notation includes various musical symbols, clefs, and lyrics. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are in French and appear to be a liturgical text, possibly a Mass. The text is: "cine à pré-sent".

Col 12

- cine à pré-sent

- cine à pré-sent







*p*

*p*

*p*

*ff* *pp*

*ff* *pp*

*ff* *pp*

ah! je le veux bien aus

mais qu'en tends-je qu'en tends je se querelle-t-on i-ci deux epoux c'est e-trange

vous aller juger ce-ci

col. B<sup>9</sup>

*ff* *pp*



*ff*  
col 4<sup>re</sup> Fl.

*pp*

*ff*

*pp*

*ff*

*pp*

*f*

*f*

*f*

*f*

*p*  
col V<sup>o</sup> I<sup>o</sup>

*ff*

*Pizz pp*

*Pizz pp*

*Pizz pp*

*p*

*ff*

*Pizz pp*

- si

vous allez juger ce-ci

c'est un infi-de-le

qui vous trouble donc i-ci

eh qu'on saurait el-le?

vous allez juger ce-ci

*p*

*ff*

*Pizz pp*

*ff*

*Pizz p*  
Allegro mosso.



216

Gde Fl.

Hautb.

Clar.

Vons.

Cora.

Tra.

Bell.

Vlle.

C.B.

pour toujours je quit-te

ah! ma foi tant pis

elle a tout ap - pris

pte Fl.

Gde Fl.

Clar.

Vons.

Cora.

Bell.

Vlle.

sa maison mau - di - te

ma dot me sui - vra

ah! retenez la ah! retenez la ah! retenez



Cors *pp*  
 Bons *pp*  
 Vons *pp arco.*  
 Tra *pp*  
 Bel un peu d'in-dul-gen-ce pour son in-cons-tan-ce sil fait pe-ni-ten-ce il faut par-don-  
 la Ville et C B *pp arco.*

Fi  
 Haut *tr* col 1<sup>o</sup> 8<sup>a</sup> dessous  
 Cors  
 Bons  
 Vons *tr*  
 Tra *tr*  
 Bel-ner un peu d'in-dul-gen-ce pour son in-cons-tan-ce sil fait pe-ni-ten-ce il faut par-don-  
 la Ville et C B un peu d'in-dul-gen-ce un peu de cie-men-ce a mon in-cons-tan-ce dai-gne par-don-



218

musical score for orchestra and voice, featuring various instruments (Violins, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, Trumpets, and Tuba) and vocal parts. The score includes dynamic markings such as *cres.*, *p*, and *ff*, and articulation markings like *tr* (trill). The text at the bottom of the page reads:

non pas d'in-dul-gen-ce non pas de cle-mence a-près cette of-fen-se je dois m'éloi-gner je dois m'éloi-  
-ner un peu d'in-dul-gen-ce pour son in-cons-tan-ce s'il fait pe-ni-ten-ce il faut pardon-ner si-  
-ner un peu d'in-dul-gen-ce un peu de cle-mence à mon in-cons-tan-ce dai-gne pardon-ner daigne pardon-



Fl.  
 Gde Fl.  
 Hautb.  
 Clar.  
 Pistons.  
 Cors.  
 Bons.  
 Tromb.  
 W.  
 Cora.  
 T.  
 Ba.  
 Vlle et C.B.

-guer je doismêloi - guer je doismêloi - guer je doismêloi - gueroui je doismêloi - guer  
 len - - - ce si - len - - - ce si - len - - - ce si - lence si - len  
 - ner daigne pardon - ner daigne pardon - ner daigne pardon - ner dai - gne me pardon - ner

*pp*  
*pp*  
*pp*  
*Pizz. pp*  
*Pizz. pp*



[illegible]



Hautb.  
Bassons  
W  
Cora  
Tra  
Bel  
Vlle  
C B

col V<sup>o</sup> I<sup>o</sup>.

j accep-te-rais son ser-ment mais-il me faudrait un ga-ge

ment qu'il vous fait de tre bien sa-ge

un ga-ge

un ga-ge

col Vlle

Hautb. *pp*  
Bons *pp*  
W *pp*  
Tra *pp*  
Bel  
Vlle  
C B

Recit

ga - - - ge

un ga - - - ge

Recit

Cors en Fa. *pp*

*f*

*f*

*f*

*f*

*f*

*pp*

col

*pp*

All<sup>o</sup> moderato

eh bien eh! bien je serai son ga-rant et je reste en o - ta - ge pour la-ve



Cors en Fa.

nir moi je répons de tout je se-rai la sans ces - se rappelant sa pro-mes - se

vous se-rez

il se-ra la sans

animé.

Haut.

Clar.

Pistons.

Cors en Fa.

Bon.

Tromb.

là vous se-rez là

par cet - te main que je pres - se par cet -

ces - se rappelant ma pro-mes-se

par cet - te main que je pres -

pp animé.



## Andante

Musical score for a vocal and instrumental ensemble, featuring multiple staves with complex notation, dynamics, and lyrics in French. The tempo is marked *Andante*.

Dynamics and markings include: *cres*, *f*, *p*, *pp*, *And<sup>te</sup>*, and *ff*.

Lyrics (French):

ah! ah! ah! ah! ah! vous le vou- lez vous le vou- lez oui je pardonne voyez comme je suis  
 - te main que je presse cedez cedez a nos vœux  
 se céder céder a nos vœux



Clar.

Cors en Ut

Bons

W

Cora.

lle - bon - ne je veux i - ci - comblers vos vœux - re le-vez vous re le-vez vous so-yez heu-

C.B.

*rall.*

Allegro.

W

Cora.

Tra. - reux

Ba.

mer-ci mer- ci a-gir ain-si c'est d'un a-mi

de rien de rien moi je ne veux que votre bien

de-sor-

Vle. et C.B.

*pp* *mf* *pp* *mf* *pp*



G. Fl. *tr*

Haut. *p* *tr*

Clar. *p* *tr*

Bons *p* *tr*

*tr*

*tr*

*tr*

mais dans no-tre mé-na-ge plus de guerre plus d'o-ra-ge jamais le moindre nu-a-ge n'en vien-

G. Fl.

Haut.

Clar.

Cors en Ut.

Bons

*pp*

*pp*

*pp*

*pp*

*pp*

rall.

rall.

rall.

Col 4<sup>e</sup> V<sup>e</sup>

grâce à lui tous les trois d'accord nous pourrions donc redire encor cet air char-mant qui nous plait

dra troubler la paix

rall.



Musical score for the first system, featuring vocal parts and piano accompaniment. The tempo is marked *All<sup>o</sup> moderato.* and includes performance instructions like *rall.*, *pizz.*, and *p pizz.*.

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand) are shown. The lyrics are:

tant moi j'y don-ne mon a-gré-ment  
 Ah! vous di-rai-je ma-man ce qui eau-se mon tour-et votre accom-pa-gne-

Musical score for the second system, featuring Clarinet and Bassoon parts. The tempo is marked *All<sup>o</sup> moderato.* and includes performance instructions like *solo.*, *pp*, *p*, and *arco.*.

The Clarinet and Bassoon parts are shown. The lyrics are:

ment de- puis que j'ai vu Cli- ten-dre me re- garder d'un air ten-dre mon cœur dit à chaque ins-  
 ment j'aime tous deux vous en- ten-dre me jou- er cet air si tendre c'est main- te- nant le mo-



Allegro.

G: Fl:

Clar:

Bous

Allegro.

*p*

*p*

*p*

*p*

-tant peut-on vi-vre sans a - mant.

-ment faisons l'accom-pagne - ment.

pon pon pon pon pon pon pon pon pon pon

*p* Allegro.

G: Fl:

pon pon pon pon pon pon pon pon pon pon



Musical score for the first system, featuring seven staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and trills. The lyrics are written below the fifth staff.

pon pon pon pon pon pon pon pon pon pon pon pon pon pon pon pon pon pon pon patapon pon

Musical score for the second system, continuing the musical notation and lyrics from the first system. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and trills. The lyrics are written below the fifth staff.

pon pata pon pon pon pata pon pon pon pata pon pon pon pon pon pon pon pon pon pon pon pon pon

cresc.



This musical score is for a string quartet and a vocal soloist. It consists of 11 staves. The first four staves are for the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the vocal soloist. The sixth and seventh staves are for the string quartet again, likely for a second system or a different part. The eighth and ninth staves are for the vocal soloist, with lyrics in French. The tenth and eleventh staves are for the string quartet. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'cresc.', 'pp', 'arco.', and 'unis.'. The lyrics are in French and repeat the phrase 'oui c'est char-mant'.

*cresc.*

*unis.*

*pp*

*arco.*

*cresc.*

oui c'est char-mant oui c'est char-mant oui c'est char-mant oui c'est char-mant

ponponpon pon ponponpon pon ponponpon pon ponoui c'est char-mant oui c'est char-mant oui c'est char-mant oui c'est char-mant

*arco*

*cresc.*



This page of musical notation, numbered 230, contains a complex arrangement of musical staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo). The staves are organized into several systems, with some staves featuring multiple measures of music. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on rhythmic and melodic development. The page is divided into two main sections, with the upper section containing more complex musical notation and the lower section featuring simpler, more rhythmic patterns. The overall layout is clean and professional, with clear markings for each staff and measure.



















ih2f



